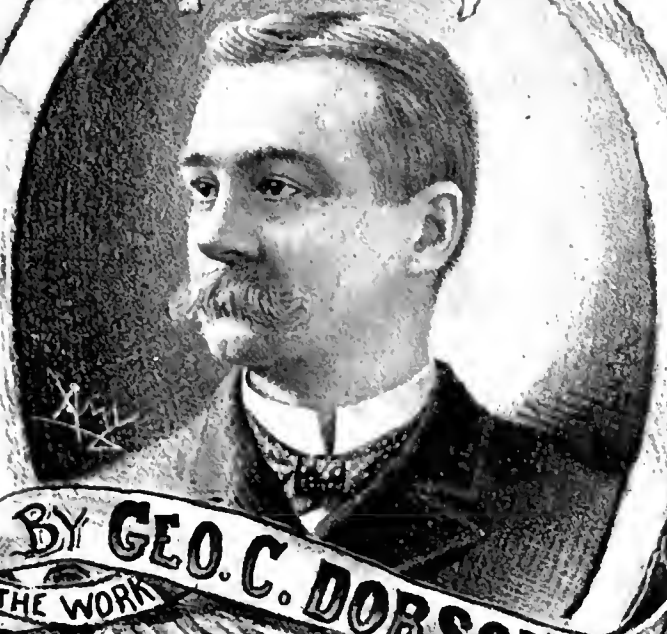


THE NATIONAL BANJO METHOD



BY GEO. C. DOBSON.
CONTRIBUTORS TO THE WORK



BLACKMAR



HULSE



LEVALLEY



HARDY



GOLDBY



SHEPARD



BALLENGER

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THE NATIONAL BANJO METHOD.

The latest and most complete instruction book for the Banjo ever published. The music selected and printed especially for this work, and never before issued in any other book; in fact, the largest and best work ever issued.

By

GEORGE C. DOBSON.

CONTRIBUTORS TO THE WORK,

H. C. Blackmar, Ed. H. Hulse, H. E. Le Valley,
Percy Hardy, E. D. Goldby, S. Shepard,
and Matt Ballenger.

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CHICAGO.
5 & 6 Washington Street.

The National Banjo Method.

—CONTENTS.—

Part I.

Dictionary of Musical Terms.....	14
How to clean a soiled Banjo head.....	17
How to hold the Banjo.....	16
How to put a head on a Banjo.....	17
How to string a Banjo.....	15
How to tune the Banjo.....	15
Left hand fingering.....	16
Rudiments.....	3
Rules for fretting the Banjo with level or raised frets.....	17
Signs for right hand fingering, in picking or Guitar style.....	16
Stroke playing.....	16
The care of the Instrument.....	18
The natural key of the Banjo (A major), explained.....	18
The proper dimensions for constructing a Banjo.....	18
The scale of A major, in sections.....	18

Part II.

A collection of pieces for the beginner.

Banjo Jig.....	19
Cloe Jig.....	20
Easy Jig.....	19
Fandango.....	21
First Exercise.....	19
Jig.....	21
Mary Polka.....	20
Modulation Polka.....	21
Pretty Polka.....	20
Second Exercise.....	19
Simple Waltz.....	20
Star Polka.....	20
Waltz.....	19
Finger Board, illustrated.....	24
Harmonics.....	25
The Barre.....	25
The principal scales and chords.....	22

Part III.

Instrumental and Vocal compositions.

INSTRUMENTAL.

Ada Polka.....	Goldby. 62
Alice Sinnickson Schottische.....	Ballenger. 32
American Clog.....	Hardy. 70
Artist Polka.....	Goldby. 35
A Wandering Minstrel (Mikado).....	Dobson. 46
Banjo Fancy.....	Dobson. 125
Banjo Harmony.....	Dobson. 27
Billie Oliver's Favorite Schottische.....	LeValley. 59

Bird Waltz.....	LeValley. 49
Blue Danube Waltz.....	Dobson. 69
Buffalo Mazurka.....	Hulse. 39
Buttercups and Daisies, No. 1.....	Blackmar. 57
“ “ “ “ 2.....	“ 96
“ “ “ “ 3.....	“ 97
“ “ “ “ 4.....	“ 123
“ “ “ “ 5.....	“ 124
“ “ “ “ 6.....	“ 133
Chole.....	Dobson. 137
Clayton's Grand March (Blake), arr. “	“ 66
Colonel's Solo (Patience).....	“ 88
Congo Jig.....	Goldby. 51
Crystal Gem Schottische.....	“ 91
Dale Polka.....	Hulse. 87
Diamond Polka.....	Dobson. 83
Drum March.....	“ 98
Elise March.....	“ 92
Ella Polka.....	Goldby. 108
Epsilon Quickstep.....	Hulse. 38
Exercise in Chords.....	LeValley. 59
Falka Waltz.....	Riche. 79
Favorite Minor Jig.....	Shepard. 61
Favorite Waltz.....	Dobson. 95
Flowers that bloom in the Spring (Mikado).....	Dobson. 48
Fred Wessenberg Clog.....	“ 134
Geraldine March.....	“ 117
Geraldine Waltz.....	“ 41
Geneveive Mazurka.....	“ 132
Glass in hand Polka (Fahrbach).....	Blackmar. 29
Gleason Polka.....	Dobson. 27
Goldby's Minor Jig.....	Goldby. 51
Golden Jig.....	Dobson. 26
Greenwich Triplet Polka.....	Hulse. 111
Harry Polka.....	Shepard. 90
Heather Blossom Waltzes.....	“ 53
Here's a How-de-do (Mikado).arr. Dobson.	65
He's going to marry YumYum (Mikado).....	arr. Dobson. 47
Holiday Galop.....	“ 56
Home Sweet Home (Variations).....	Blackmar. 126
Jessie Waltz.....	Dobson. 130
Joe's Favorite.....	“ 122
Joe's Polka.....	“ 50
John Schnelle's Clog.....	Ballenger. 32
Jumbo Jig.....	Dobson. 135
Kappa Quadrille.....	Hulse. 109
Knight's Quickstep.....	Shepard. 60
Lancashire Clog.....	Hardy. 44
Laura's Favorite.....	LeValley. 80
Lida Polka.....	Dobson. 120
Lily Polka.....	Goldby. 108
Little Daisy Schottische.....	Shepard. 61
Little Rosebuds Jig.....	Hardy. 43
Little Rose, Schottische.....	Dobson. 106
Lotta Polka.....	“ 26
Lotus Club Polka.....	“ 77
Mabel Schottische.....	“ 50
Madie Polka.....	Hardy. 121

Madrigal (Mikado).....	Dobson. 63
Marche funebre D'une Marionnettes. Blackmar.	85
Marion Waltz.....	Dobson. 114
New Maud Schottische.....	“ 104
Nip and Tuck Polka.....	Hardy. 43
Old Darkey Jig.....	“ 71
Passable Polka.....	“ 44
P. D. T. Hornpipe.....	“ 71
Pearl Waltz.....	Dobson. 83
Pop-gun Galop.....	“ 117
Providence Clog Hornpipe.....	LeValley. 100
Questa Notte (To-Night) Schottische Hardy	73
Rippling Clog Hornpipe.....	Dobson. 84
Shepard's Reel.....	Shepard. 52
Snow Flake Schottische.....	Collins. 59
Song and Chorus (Mikado).....	Dobson. 45
Spie Polka.....	Ballenger. 102
Stratton's Polka.....	Dobson. 81
The house is haunted.....	“ 134
Thimble Waltz.....	LeValley. 76
Three little maids from school. (Mikado).....	Dobson. 58
Tit Willow Song (Mikado).....	“ 64
Tremolo Exercise.....	Ballenger. 33
Trio Medley.....	Dobson. 28
Irish Jig.	
Swanee Jig.	
Lily Jig.	
Uretta Schottische.....	Shepard. 94
Variety Jig.....	Hardy. 71
Venice Waltz.....	Dobson. 37
Verna Polka.....	Ballenger. 103
Villa March.....	Hardy. 72
Violetta Waltz.....	Dobson. 118
Waltz.....	Ballenger. 101
Waltz Exercise.....	Dobson. 135
Wauregan Schottische.....	LeValley. 116
Which Road you Gwine to take? Blackmar.	119
White Boy's Polka.....	Dobson. 74
Why does this day! (Nanon.).....	Dobson. 34
Wisteria Polka.....	Hardy. 31
Wisteria Shottische.....	“ 70

VOCAL.

Little Clo (White).....	arr. Dobson. 157
Little Footsteps.....	“ 152
Oh! you little darling.....	“ 148
Only to love.....	Blackmar. 160
Please sell no more drink (White), Dobson	142
Poor little Johnny.....	arr. Dobson. 150
Pretty lips.....	Dobson. 155
Riding on a load of hay (Birch) arr. “	146
The old home aint what it used to be.....	
.....arr. Dobson. 140	
The old man aint what he used to be “	144
Welcome, Pretty Primrose. (Pinsutl).....	
.....arr. Blackmar. 162	

THE NATIONAL BANJO METHOD.

SKETCH OF GEORGE C. DOBSON, THE AUTHOR.

[FROM "THE FOLIO," FEBRUARY, 1886.]

George C. Dobson, the well-known banjo player and teacher, today stands at the head of his profession. To him more than to any other individual or number of individuals is due the wide-spread popularity of the banjo in all circles of society. This has been accomplished primarily by the attention which Mr. Dobson has for years given to improving the instrument, until it now seems perfect in all its parts. Compared with what it was a quarter of a century ago, and with its musical limitations then, the banjo of the present is practically a new instrument of great popularity. As a player and teacher of the instrument, he stands at the head of all others. Mr. Dobson was born in Williamsburg, N. Y., about forty years ago, and inherited and early exhibited strong musical talent. The banjo was the instrument to which his attention was first attracted in a marked degree, and he soon mastered the instrument, his playing when a mere boy attracting the attention of leading theatrical and concert managers of New York, Philadelphia, Baltimore, Washington, and other cities South and West. He first began teaching in New York, where he at once took high rank, and met with immediate success.

James Gordon Bennett was one of his first pupils in that city. In 1870 he came to Boston, where, at 290 Shawmut Avenue, he has since lived, and where he has taught with equally great success. Among his many pupils may be mentioned Lotta, Judic, and a daughter of Lawrence Barrett. Mr. Dobson frequently appears on the concert platform, and always achieves signal triumphs. He is an author of repute, having written seven different works which have attained a great sale, and his instruction books are not only standard, but indeed the only ones of the kind in use. In directing the manufacture of the banjo, Mr. Dobson stands without a rival. His thorough knowledge of music, his familiarity with this instrument, his experience as performer and teacher, have all been applied by him in improving the instrument so that the banjos made under his personal supervision are everywhere acknowledged to be the best in the world. In his superb "Victor" banjo it may well be believed that he has attained perfection. Certain it is that no other banjo has ever been or is now made that compares with this in all those qualities of beauty and of tone that go to make up the perfect instrument,

BIOGRAPHICAL SKETCHES OF THE CONTRIBUTORS.

H. C. BLACKMAR.

Henry Cushman Blackmar was born in Bennington County, Vermont, in the year 1831. His father's family emigrated West in 1836, to Cleveland, Ohio, in which city he passed his youth and early manhood. He thoroughly learned the rudiments of music in the vocal classes of Prof. Bingham, and was a member of the choir of the old "Stone Church," located at the corner of On-

tario and Rockwell Streets. He took up the study of the flute and violin, and became quite proficient as an amateur. In 1850 he left home to try his fortune in the far South, in which section of the country his subsequent life has been mainly spent up to date, and he has been connected with the music business as teacher, dealer, and publisher, for the past thirty-five years.

EDWARD H. HULSE.

Edward H. Hulse was born in Brooklyn, N. Y., in 1858, and took his first lessons in music on the cornet when eight years of age. Five years afterward he took up the banjo, which might be said was then in its infancy, and made a success of this instrument. He entered into the minstrel business, where he met with great suc-

cess as a performer. After traveling considerable he finally settled himself in Buffalo, N. Y., where he now teaches music. He has composed a large number of pieces for banjo, orchestra, and brass band, all of which are published by the leading music houses of this country.

HENRY E. LE VALLEY.

Henry E. Le Valley is a native of Rhode Island, and is in his thirtieth year. Being fond of music, he selected as his favorite instrument the banjo, which he has studied most assiduously under George C. Dobson as tutor, and is now one of the leading teachers of

Rhode Island, and is located at 331 Westminster Street, Providence, R. I. He has the exclusive agency of the "Victor" banjo for Rhode Island. Mr. Le Valley is an excellent performer, and a competent teacher of the banjo.

PERCY HARDY.

Percy Hardy was born Feb. 14, 1861. He passed through the natural events of a boy's life till he reached the age of fourteen, when he began the study of music.

After taking a term on the violin, cornet, and other instruments, he took up the banjo. When twenty-two, he adopted the stage as a profession.

E. D. GOLDBY.

E. D. Goldby was born in Coventry, England, March, 1861, and came to America in 1874. At fourteen years of age, he took up the study of the banjo, studying strictly by musical notation, and receiving instruction

from a good teacher, soon gaining a knowledge of music and its principles. In 1881 he was persuaded by a number of his friends to teach the banjo, in which calling he has been very successful.

STEPHEN SHEPARD.

Stephen Shepard was born in New-York City, July, 1857, and commenced the study of the banjo when thirteen years of age, about which time he removed to Paterson, N. J., where, there being no teacher of the banjo in the locality, he took a course of lessons on the cornet, applying this knowledge at the same time to the banjo. After having gained a thorough insight into the princi-

ples of music, he gave up the cornet, and devoted his entire time to the banjo, in time becoming quite a proficient performer. He began to teach in 1878, and has been successful ever since. During the season of 1883 he formed a partnership with E. D. Goldby, and the firm is doing a prosperous business on Main Street, Paterson.

MATT BALLENGER.

This artist, who has met with success both as performer and teacher, was born in Salem, N. J., in 1854. He was always a great lover of music, the banjo being his favorite. He is a natural musician, possesses a cor-

rect ear, and plays upon almost every known musical instrument. He is now teaching in Salem, where he has a large class of the wealthiest and most cultivated people.

THE NATIONAL BANJO METHOD.


BY GEO. C. DOBSON.


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
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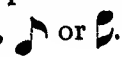
RELATIVE VALUE OF NOTES.

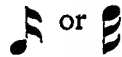
Every musical sound is expressed by characters called Notes; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.


The longest sounds are designated by this character, , which is called a WHOLE NOTE, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order:—down, left, right, up.


A sound continued but half the time, that is, while counting two, or making two beats, is expressed by a HALF NOTE, the stem of which may be turned either upward or downward, thus: .


A QUARTER NOTE, the time of which is but one beat, is made thus:  with the stem either way.


All notes of shorter duration are expressed by bars across the stems, thus: EIGHTH NOTE, .


A SIXTEENTH NOTE, thus: .

A THIRTY-SECOND NOTE, thus: .

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus: .

Sixteenth notes with two bars, thus: .




















Thirty-second notes with three bars, thus: .

Often we find eighth and sixteenth notes connected in this manner, .

And various other combinations, as follows:



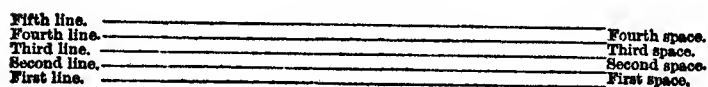
TABLE OF THE NOTES AND THEIR PROPORTIONS.

One whole note,	-	-	-	-	-					
is equal to two half notes,	-	-	-	-	-					
is equal to four quarter notes,	-	-	-	-	-					
is equal to eight eighth notes,	-	-	-	-	-					
is equal to sixteen sixteenth notes,	-	-	-	-	-					
is equal to thirty-two thirty-second notes,	-	-	-	-	-					

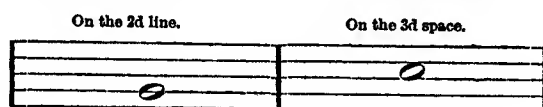
THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

THE STAFF.

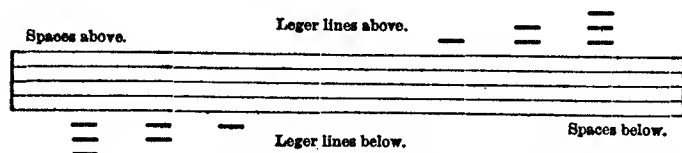


A note is on the line when the line passes through it, and on the space when between the lines.



When more than five lines are required to designate any particular note that is too high or too low to be represented upon the staff, we use small lines both above and below the staff. These lines are called **LEGER LINES**, and are designated as the first leger line above, second leger line above, &c., or first leger line below, second leger line below, &c.

The first note above the staff is said to be upon the space above.



The first note below the staff is said to be upon the space below.

All Staves commence with a character called a **CLEF**.

There are two clefs in common use. The **TREBLE**, or **G CLEF**, which is used for the *right hand* in Pi-

ano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife and Clarionet. The **BASS**, or **F CLEF**,

is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a **BRACE**.

A duet for two violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte, or Melodeon, thus:—

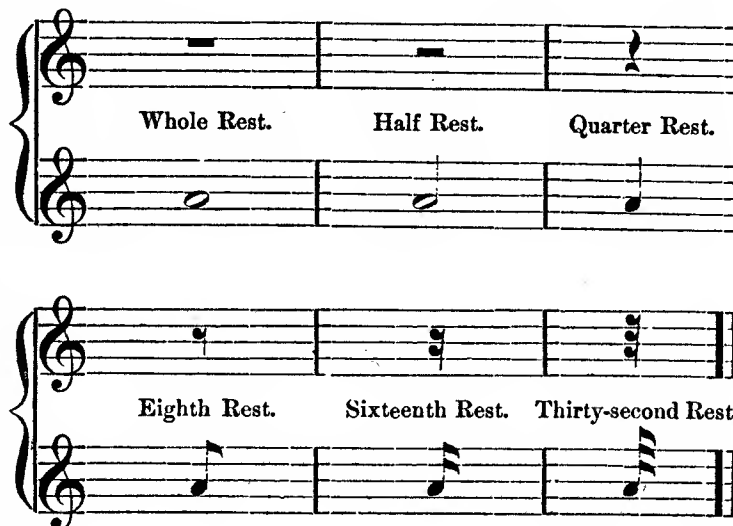


THE RESTS.

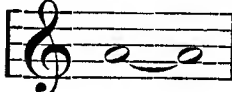
Every note has its corresponding **REST**, denoting silence, or a stop. They are placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

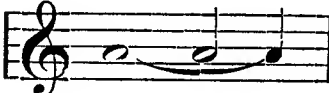
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

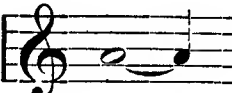
THE USE OF NOTES AND THEIR CORRESPONDING RESTS.

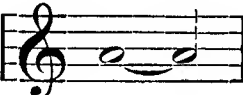


A **TIE** — above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

 is equivalent to one note, the time of which is eight beats.

 is equivalent to one note, the time of which is seven beats.



 is equivalent to one note or five beats.

 is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.

A dot *following* a note or rest makes it half as long again.

 is equal to   is equal to 

 is equal to 



Rests are never tied, but are arranged one after the other until the required time is made up, thus:—





When more than one bar rest is required, it is indicated as follows:—


2 bars. 3 bars. 4 bars. 5 bars. 6 bars. 7 bars. 8 bars. 9 bars.

Two dots placed after a note, or rest makes it three-fourths longer than its actual length, thus:—

 is equal to 

 is equal to 

When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is called a *Legato* movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed *Staccato*, signifying in a marked and distinct style, represented as follows:—

Written. Played.


When marked in this manner, each note must be made particularly short, and very distinct.

Written. Played.


We frequently find the *Legato* and *Staccato* movements combined, which mostly occurs in music written for the violin, and is played by detaching the notes with the movement of the bow in one direction, either up or down.



A *Triplet* is a group of three notes played in the time of two.

A figure 3 is always placed over or under a triplet.



A figure 6 signifies that six notes are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus:

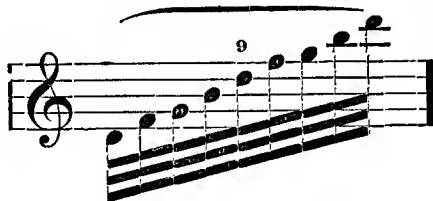
Seven to be played in the time of four.



Ten to be played in the time of eight.



Nine to be played in the time of eight, &c.,



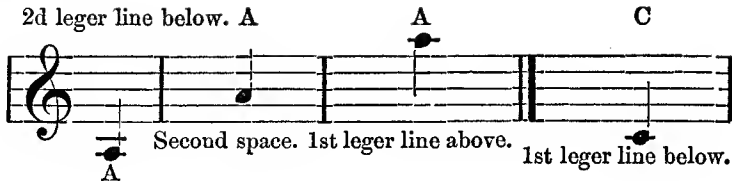
THE SCALE.

Notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a SCALE. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE.



2d leger line below. A



Second space. 1st leger line above.

1st leger line below.

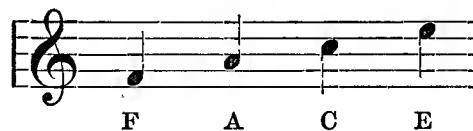


Third space. 2d leger line above. Space below. Fourth line. D, &c.,

The notes upon the lines are



The notes upon the spaces spell the word *Face*.



SHARPS AND FLATS.

The pitch of any note may be changed by prefixing any of the following characters.



A SHARP before a note raises it a Semitone.



A FLAT before a note lowers it a Semitone.



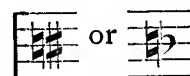
A DOUBLE SHARP raises a note a whole tone.



A DOUBLE FLAT lowers a note a whole tone.



A NATURAL contradicts a flat or sharp.



restores the single flat or sharp.

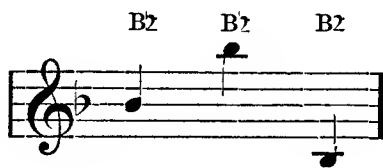
Flats or Sharps placed at the commencement of a piece of music affect every note throughout the piece

upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff.

Any flat or sharp that is not so situated is called an ACCIDENTAL.



Here every F and C are to be made sharp, no matter what their situation upon the staff.



When flats are situated in the same position, the effect is the same as that of the sharps.

All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus:—

EXAMPLE OF THE SHARP.



EXAMPLE OF THE FLAT.



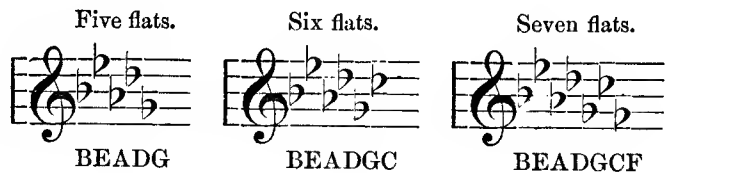
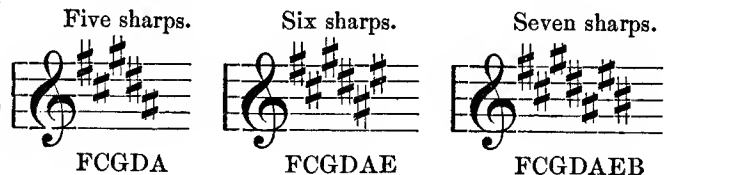
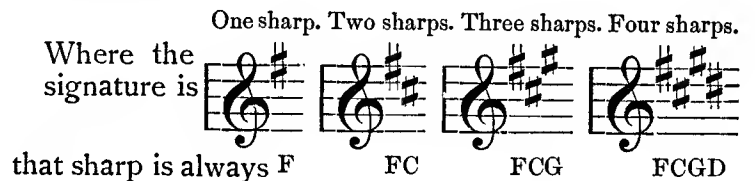
EXAMPLE OF THE NATURAL.



When the last note of a measure is influenced by an accidental flat, sharp or natural, if the next measure should commence with the same note it is also affected likewise, thus:—



Sharps and flats before a piece of music are called the Signature.



Thus it will be seen that every note can be made sharp or flat; and therefore the signature which determines a key, may contain seven sharps or flats.

TIME.

By COMMON TIME, which is expressed by these characters **C** and sometimes by the figures $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:—





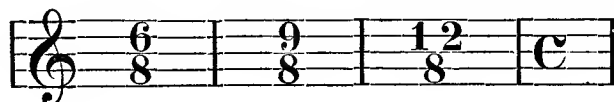
The various kinds of Time are indicated by the following figures. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.

Common Time. Three-four Time. Two-four. Three-eight.



Four-quarter notes. Three-quarter notes.

Six-eight. Nine-eight. Twelve-eight. Common Time.



This mark > is used to indicate a particular accent, or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus:—



These accents are not marked, but are to be understood; it is only when particular force, or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



It will be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to receive a particular emphasis, it is shown by the characters *fz*, *rf*, or >, or \wedge . When the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

EMPHASIS.



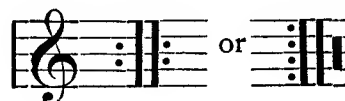
SYNCPATION.




Double Bars indicate the end of a strain and the conclusion of a tune, thus:—




Dots before or after a double bar, signify repetition.



When the letters D. C.—which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last

strain, it implies that we must return and finish with the first strain: but, if we find this character, , which is called a PAUSE, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

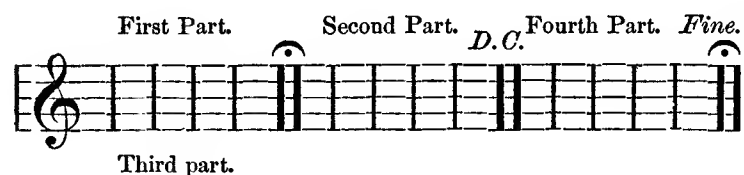
This mark is called a SIGN . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



D.C.

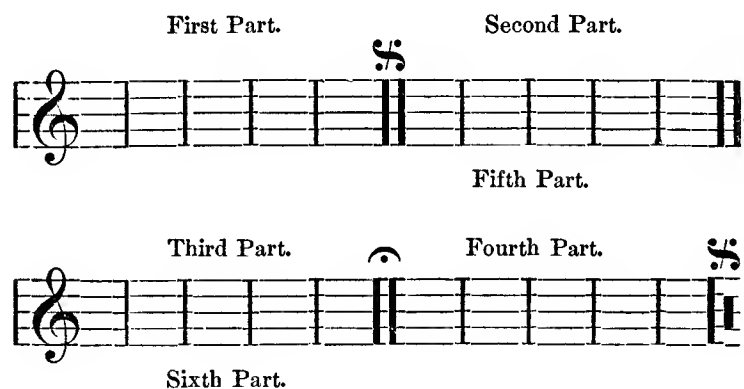
The end.





First Part. Second Part. D.C. Fourth Part. Fine.

Third part.

Here we play the first and second strains, when the D.C. directs us to play the first part again, which makes the third strain; then we skip the second part and proceed to the fourth strain, and finish at the pause.



First Part. Second Part. Third Part. Fourth Part. Sixth Part.

After playing the first four parts, the  appearing the second time directs us to where it appeared at first, when we play on till we reach the .

The word Bis placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

EXAMPLE.




Bis.

Written.



Bis.

Played.

8va  written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word Loco appears, which signifies as written.



8va

Written.



8va

Played.

ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.



Written. Played.

A double dash, to be played thus:—



Written. Played.



Written. Played. Written. Played.

OTHER EXAMPLES OF ABBREVIATIONS.



Written. Played. Written. Played.



This character signifies repetition: \equiv



A SWELL < and DIMINUENDO > are often united, <> the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

This character ∞ is called a TURN, and is executed in the following manner:—



There are several kinds of turns: the plain turn ∞ , inverted turn ? , turn after a dot, &c., which are fully explained in the following examples:

Plain turn. Inverted. Turn after a dot. ∞



A SHAKE (\sim) is one of the principal embellishments of music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time.

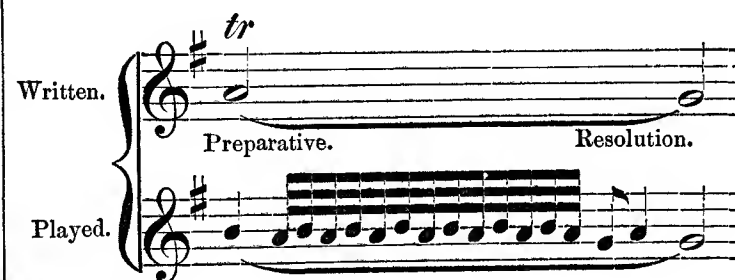
PLAIN SHAKE.

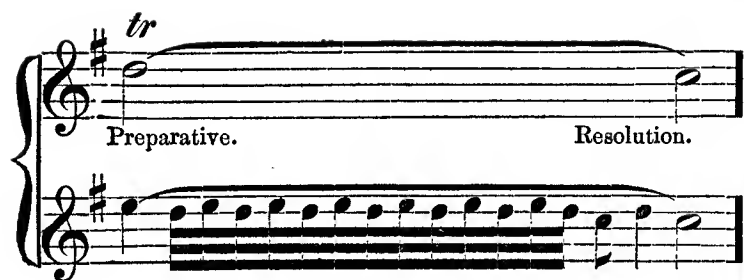


PASSING SHAKE.



TURNED SHAKE.



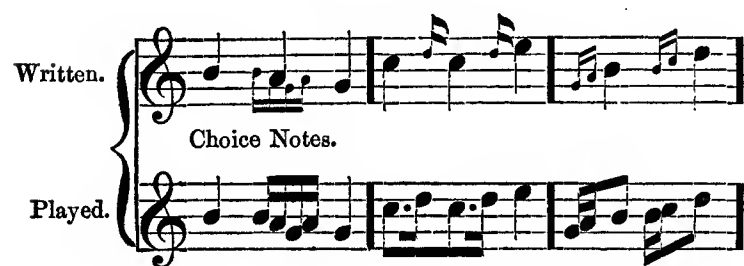


APPOGIATURA OR GRACE NOTE.

The Appoggiatura, or Grace note, is a small note reversed and added to other notes for sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note immediately after it. There are two kinds of Appoggiaturas, the greater and the lesser.



OTHER EXAMPLES.



Notes are always connected in the most convenient form, for this reason we sometimes observe them in this manner:



CHOICE NOTES.



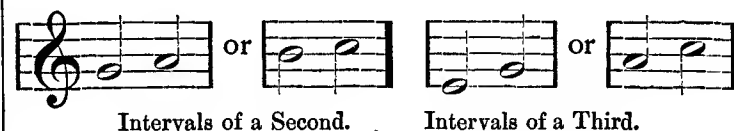
When the last two bars of a strain are marked 1mo and 2mo, (that is to be repeated,) it implies that when played the second time, the 2mo is to be substituted for the 1mo, which is of course omitted.



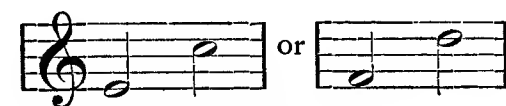
INTERVALS.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

A second is the distance from any one note in the scale to the next following one.



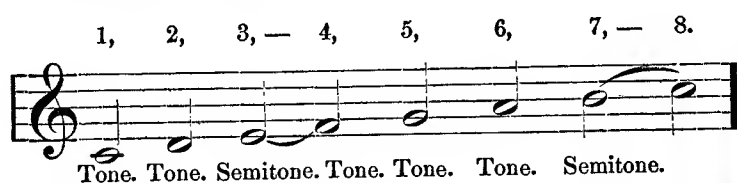
Intervals of a Second. Intervals of a Third.



Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order:



A Semitone always between E and F, also between B and C, which are the third and fourth, seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

TRANSPOSITION OF THE KEYS, OR SCALE.

When C is taken as 1, the scale is to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F). The order of intervals must be the same in the flat keys as in the sharp; hence the B must be made flat.

THE SHARP KEYS.

G MAJOR.



D MAJOR.



A MAJOR.



E MAJOR.



THE FLAT KEYS.

F MAJOR.



B \flat MAJOR.



E \flat MAJOR.



A \flat MAJOR.



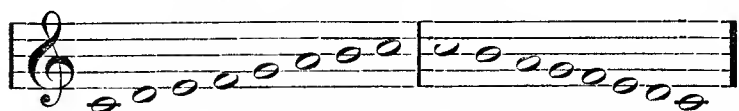
The difference between the major and minor key is a minor third, (three semitones). The major third contains two whole tones, (four semitones).

EXAMPLE.

MAJOR THIRD.



SCALE IN THE KEY OF C, MAJOR MODE.

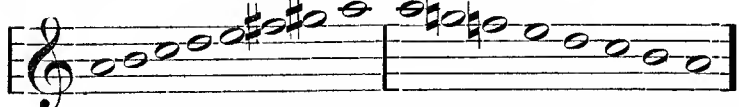


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



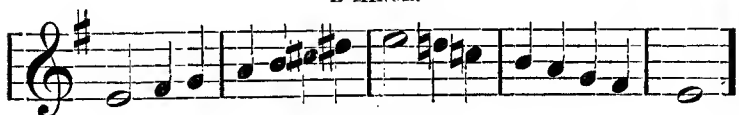
SCALE IN THE KEY OF A, MINOR MODE.



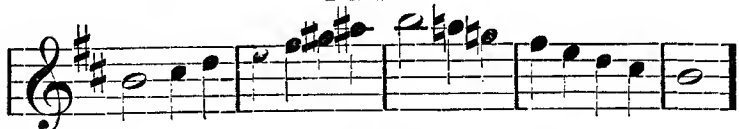
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key note.

MINOR SCALES.

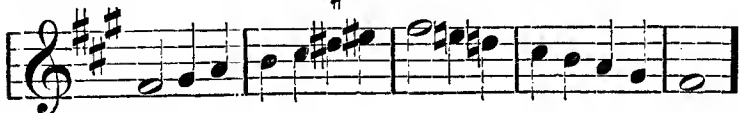
E MINOR.



B MINOR.



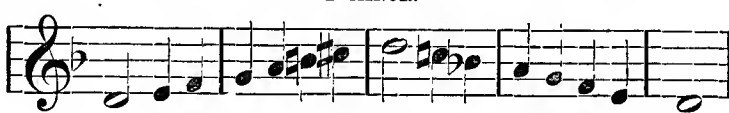
F \sharp MINOR.



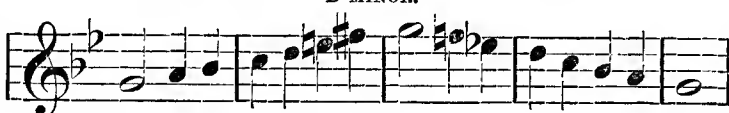
C \sharp MINOR.



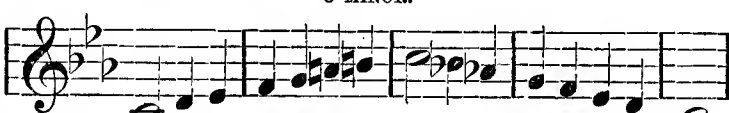
D MINOR.



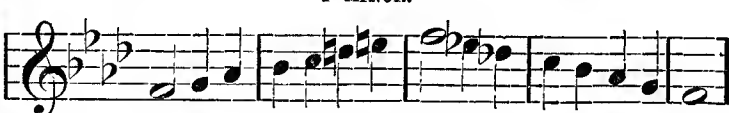
B MINOR.



C MINOR.



F MINOR.



CHROMATIC SCALE.

This scale contains all the notes, natural, flat and sharp, to D above the second ledger line.



CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Banjo, Guitar, Violin, Piano, Melodeon, &c. In music for the Flute, Clarionet, Fife, &c., the upper note only must be played.



DICTIONARY OF MUSICAL TERMS

A. (*It.* For, by, in, to.

ACCELERANDO, (*It.*) Growing gradually quicker.

ADAGIO, (*It.*) Slow, deliberate, but not so slow as *Largo*.

AD LIBITUM, (*Latin*) At pleasure, changing the time of a movement at the performer's discretion, or adding ornaments.

AFFETUOSO, (*It.*) Tender, pathetic.

AGITATO, (*It.*) Agitated, hurried, anxiously.

ALL', **ALLA**, **AL**, (*It.*) To the; in the style of.

A LA MARCIA, (*It.*) In the style of a march.

ALLEGRETTO, (*It.*) Cheerful, but not so quick as *Allegro*.

ALLEGRO, (*It.*) Lively, brisk, rapid.

AL SEGNO, (*It.*) To the sign, meaning that the performer must return to the sign S in a previous part of the piece.

AMABILE, (*It.*) Tender, graceful, gentle.

AMOROSO, (*It.*) In an affectionate, loving style.

ANDANTE, (*It.*) Slow, calm, and quiet movement.

ANDANTINO, (*It.*) Diminutive of *Andante*.

ANIMA, (*It.*) Soul, feeling.

ANIMATO, (*It.*) Animated, with spirit.

A PIACERE, (*It.*) At pleasure. See *Ad libitum*.

APPASSIONATA, (*It.*) Passionately, with great emotion.

ARPEGGIO, **ARPEGGIANDO**, (*It.*) Chords, in which the notes are played quickly, one after the other, in the style of a harp.

ASSAI, (*It.*) Very, extremely.

A TEMPO, (*It.*) In the regular time.

BEN, (*It.*) Well, good.

BEN MARCATO, (*It.*) Well marked, strongly accented.

BRILLANTE, (*It.* and *Fr.*) Sparkling, brilliant.

CALANDO, (*It.*) Gradually growing softer and slower.

CANTABILE, (*It.*) In a melodious, smooth, and singing style.

CODA, (*It.*) A few bars added at the end of a composition, to produce a more complete and satisfactory ending.

COLL', **COLLA**, (*It.*) With the, as *Colla Voce*, with the voice.

COMODO, (*It.*) With ease, conveniently.

CON, (*It.*) With.

CON AFFETTO, (*It.*) With warmth, lovingly.

CON ANIMA, (*It.*) With soul.

CON BRIO, (*It.*) With splendor and brilliancy.

CON DOLORE, (*It.*) Mournfully, with sorrow.

CON ESPRESSIONE, (*It.*) With expression.

CON FORZA, (*It.*) With force.

CON FUOCO, (*It.*) With fire, with passion.

CON GRAZIA, (*It.*) With grace.

CON GUSTO, (*It.*) With taste.

CON MOTO, (*It.*) With motion, agitated.

CON SPIRITO, (*It.*) With spirit.

CON TENEREZZA, (*It.*) With tenderness.

CRESCENDO, **CRESC.**, (*It.*) Growing gradually louder.

DA, (*It.*) By, from, for, through.

DA CAPO, (*It.*) } From the beginning, often placed at the end of a movement, to show that the player must return to the first strain.

DALL', **DAL**, **DALLA**, (*It.*) From the, by the.

DAL SEGNO, (*It.*) From the sign, repeat from the sign S .

DECRESCENDO, (*It.*) } Gradually growing
DIMINUENDO, **DIM.**, (*It.*) } softer.

DI, (*It.*) Of, with.

DOLCE, **DOL.**, (*It.*) Sweetly.

E, **ED.**, (*It.*) And.

ELEGAMENTE, **ELEGANZA**, (*It.*) Elegantly, gracefully.

ENERGICO, (*It.*) Energy, with strength.

ETUDE, (*Fr.*) A study, an exercise.

ESPRESSIVO, (*It.*) With expression.

FEROCE, (*It.*) Fierce, bold, resolute.

FINE, (*It.*) The end.

FORTE, **F.**, (*It.*) Strong, loud.

FORTISSIMO, **FF.**, (*It.*) Very loud.

FORZANDO, **FZ.**, (*It.*) With force, emphasis.

FUOCO, **FUOCOSO**, (*It.*) Fiery, passionate, impetuous.

FURIOSO, (*It.*) Furious.

GIOCOSO, (*It.*) Merry, jocular.

GIUSTO, (*It.*) Exact, in strict time.

GRANDIOSO, (*It.*) Grand.

GRAZIOSO, (*It.*) Gracefully.

GRAVE, (*It.*) Very slow, the slowest movement in music.

IL, (*It.*) The.

IMPETUOSO, (*It.*) Impetuous, vehement.

LARGHETTO, (*It.*) Slow and measured, but less than *Largo*.

LEGATO, (*It.*) Smooth, bound together.

LEGGIERO, (*It.*) Lightly, easily, delicately.

LENTO, (*It.*) Slow, lingering.

LUNGA, (*It.*) Long, as *Lunga pausa*—a long pause.

LUSINGANDO, (*It.*) Coaxingly, persuasively.

MA, (*It.*) But.

MAESTOSO, (*It.*) Majestic, grand, and dignified.

M. D.

MAIN DROIT, (*Fr.*) } The right hand.

MANO DRIITA, (*It.*) }

M. G.

MAIN GAUCHE, (*Fr.*) } The left hand.

M. S.

MANO SINISTRA, (*It.*) }

MARCATO, (*It.*) Marked, accented, distinct.

MARCIA, (*It.*) A march.

MARTELLATO, (*It.*) Hammered, strongly accented.

MELODIA, (*It.*) The melody, tune.

MENO, (*It.*) Less, as *Meno Mosso*—less movement, slower.

MESTO, (*It.*) } Mournful, sad, sorrowful.

MESTOSO, (*It.*) }

MISTERIOSO, (*It.*) Mysterious.

MISURATO, (*It.*) Measured, in strict time.

MODERATO, (*It.*) In moderate time.

MOLTA, **MOLTO**, (*It.*) Very, extremely.

MORDEnte, (*It.*) An embellishment formed by two or more notes preceding the principal note.

MORENDO, (*It.*) Dying away, gradually diminishing tone and time.

MOSSO, (*It.*) Movement, as *Piu Mosso*, more movement, quicker; *Meno Mosso*, less movement, slower.

NON, (*It.*) Not, no.

NON TANTO, (*It.*) Not very much, moderately.

NON TROPPO, (*It.*) Not too much.

O, (*It.*) Or

OPUS, **OP.**, (*Latin*) Work, as *Op. 1*, the first composition or publication of a composer.

PARLANDO, **PARLANTE**, (*It.*) Speaking, in a declamatory manner.

PASTORALE, (*It.*) In a rustic, pastoral style.

PERDENDOSI, (*It.*) Losing itself, gradually vanishing.

PESANTE, (*It.*) Heavy, ponderous, forcibly.

PIACERE, (*It.*) Pleasure.

PIANGENDO, (*It.*) Plaintively, sorrowfully.

PIANO, or **P.**, (*It.*) Soft.

PIANISSIMO, **PP.**, (*It.*) Very soft.

PIU, (*It.*) More; *Piu*, the most.

PIU MOSSO, (*It.*) More movement, quicker.

PIU TOSTO, (*It.*) Rather; it also means quicker.

PIU VIVO, (*It.*) More lively.

POCO, (*It.*) Little.

POCO A POCO, (*It.*) Little by little, gradually.

POLACCA, (*It.*) }

POLONAISE, (*Fr.*) } A slow, Polish dance in $\frac{3}{4}$ time.

POMPOSO, (*It.*) Pompous, stately, grand.

PREMIERE, (*Fr.*) First.

PRESTO, (*It.*) Very rapid.

PRESTISSIMO, (*It.*) As quick as possible.

PRIMA, **PRIMO**, (*It.*) First, principal.

QUASI, (*It.*) In the style of.

RALLENTANDO, **RALL.**, (*It.*) The time growing slower, and the sound softer.

RAPIDO, (*It.*) Rapidly.

RINFORZANDO, **RF.**, **RFZ.**, (*It.*) Strengthened; It means that several notes are to be marked.

RISOLUTO, (*It.*) With boldness, resolutely.

RITARDANDO, (*It.*) Retarding, growing slower.

RITENUTO, (*It.*) Slower; It differs from *Ritardando*, as it grows slower at once, while *Ritardando* does so gradually.

SCHERZANDO, **SCHERZ.**, (*It.*) Playful, sportive, merry.

SEGNO, (*It.*) A sign S ; *Al Segno*, return to the sign; *Dal Segno*, repeat from the sign.

SEGUE, **SEGUITO**, (*It.*) Following, next; It also means in the same manner, showing that a passage is to be played in the same style as the one preceding it.

SEMPRE, (*It.*) Always.

SENZA, (*It.*) Without.

SFORZANDO, **SF.**, **SFZ.**, (*It.*) With force, emphasis.

SIMILE, (*It.*) See *Segue*.

SLENTANDO, (*It.*) Growing slower.

SMORZANDO, (*It.*) Extinguished, dying away.

SONORE, (*Fr.*) Sonorous, clear, full-toned.

SOTTO VOCE, (*It.*) In a low voice.

SOSTENUTO, (*It.*) Sustained.

STACCATO, (*It.*) Detached, separated from each other.

SPIRITOSO, (*It.*) Lively, with spirit.

STENTANDO, (*It.*) Retarding, holding back.

STENTATO, (*It.*) Loud, hard.

STREPITOSO, (*It.*) Noisy, boisterous.

STRINGENDO, (*It.*) Hurrying the time.

TEMA, (*It.*) ; **THEME**, (*Fr.*) A melody.

TEMPO, (*It.*) Time; *A Tempo*, in time, used after some change in the movement to show that the original time must be observed.

TEMPO PRIMO, (*It.*) Same time as at first.

TENUTO, **TEN.**, (*It.*) Sustained, held down the full time.

TOSTO, (*It.*) Quick, rapid.

TRE CORDE, (*It.*) Three strings, the soft pedal no longer to be kept down.

TREMOLO, **TREMANDO**, (*It.*) Trembling, quivering, a note or chord repeated several times, very rapidly.

TUTTA FORZA, (*It.*) With full force.

UN, **UNA**, (*It.*) One, a.

UNA CORDA, (*It.*) One string, the soft pedal to be put down.

VELOCE, (*It.*) Quick, with velocity.

VIVACE, (*It.*) Lively, animated.

VIVO

ZOLANTE, (*It.*) Light rapid flying.

NATIONAL BANJO METHOD.

How TO STRING THE BANJO.

Select the very fine strings which are now manufactured abroad expressly for the instrument and may be purchased of all dealers. The fourth string is the Bass, which should be a fine silver string, wound on white silk, which are wound of late expressly for the Banjo, while formerly a Guitar D string was used in its stead, which is not so good for the Banjo, in tone or durability. On inserting the strings in the tail piece, fasten the knot on the upper side of the same, which lifts it from the head, and in winding the string around the peg, always let the coil lie close to the surface of the handle, thereby holding the peg in place, while, if the string be wound on the upper portion of the peg, it continually slips and gets out of tune.

THE TONES, AS REPRESENTED ON THE STAFF, PRODUCED ON THE FIVE OPEN STRINGS.



It will be seen by the above diagram, that when the Banjo is properly tuned,

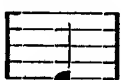
the first string open, is B.



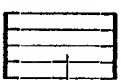
the second string, open, is G#.



the third string, open, is E.



the fourth string, open, is A.



The fifth string, open, is E.



Now take four of these notes, as per example, and we produce the chord of E Major, the chord most readily performed on the Banjo, especially by a beginner, as they are all on open strings.



Having performed the above chord in arpeggio style, (arpeggio is to play one note after the other, commencing with the lowest, in quick succession, the sign for which is a curved line,) we place down two fingers of the left hand, as follows: The first finger at the first fret of the second string; the second finger on the second fret of the first string, and we produce the following chord of A Major.

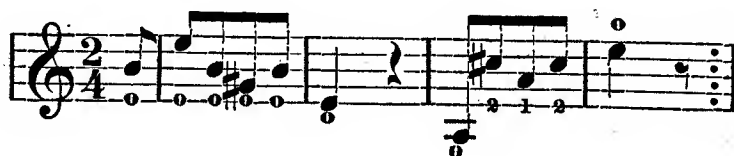


It will be observed that there is an additional sharp to the one occurring on the second string open, that one which occurs on the first string, at the second fret, C#, will be explained farther on.

HOW TO TUNE THE BANJO TO PRODUCE THE TONES AS SHOWN IN THE DIAGRAM ON PRECEDING PAGE.

Tune the fourth string to A, from a pitch pipe, then place the second finger on the seventh fret of the fourth string, which tone produced, will be E, then tune the third in unison with it, place the second finger on the fourth fret, of the third string, which gives G#, and tune the second in unison with it; then place the second finger on the third fret, of the second string, which gives B, and tune the first in unison with it, then place the second finger on the fifth fret, of the first string, which gives E, and tune the fifth in unison with it; then play the following exercise on the two chords already explained to familiarize the sounds.

EXERCISE AFTER TUNING.



HOW TO HOLD THE BANJO.

The rim of the Banjo should rest on the centre of the right thigh, and kept in that place by the right breast resting on the upper portion of it. Rest the left foot flat on the floor, and elevate the right foot on the ball, rest the neck (or handle) of the Banjo in the hollow of the left hand, the first and second fingers directly over the second and first string. (See cut.)



The wrist of the right hand should rest directly over the tail piece, bringing the right hand just in front of the bridge, resting the third or fourth finger on the parchment, (or head) to steady the hand while picking.

SIGNS FOR RIGHT HAND FINGERING, IN PICKING, OR GUITAR STYLE.

For the first finger, one dot, thus, •; for the second finger, two dots, thus, ••; for the third finger three dots, thus, •••. See cut showing the position of the right hand, in picking or guitar style.



LEFT HAND FINGERING.

One figure above or below the staff, indicates the finger employed, also the fret at which the string is stopped. When there are two figures added to a note, the upper one indicates the fret, while the lower one indicates the finger that stops the string. The zero, thus, 0, indicates an open string.

EXERCISES.

RIGHT AND LEFT HAND FINGERING.

No. 1.



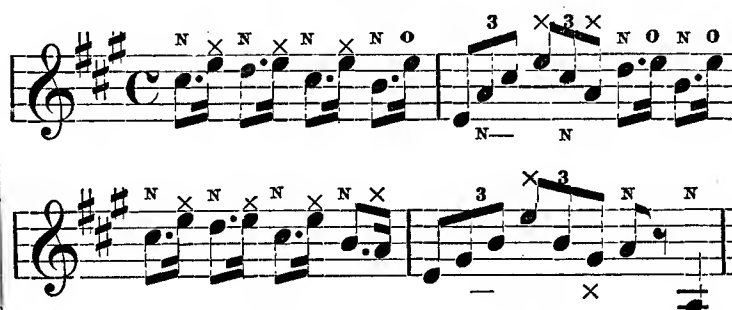
No. 2.



STROKE PLAYING.

Partly close the hand, bringing the forefinger near the palm, then each of the following fingers a little farther from the palm, bringing the forefinger an inch and a half from the inside of the thumb. Notes to be made by the thumb will have a cross, thus: x. Notes to be made by the back of the nail of the forefinger, will have the letter N.

EXAMPLE.



See following cut for position of the right arm from the shoulder, also of the right hand in playing the stroke.

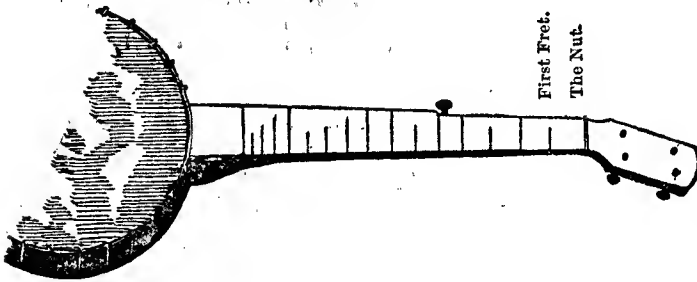


THE RULE FOR FRETTING THE BANJO WITH RAISED OR LEVEL FRETS.

As many Banjos vary in size, it would be useless to make a diagram (to insert in this book) to fret them all by, therefore, whatever length the handle of your Banjo is, the following rule will enable you to fret it correctly: Place the bridge on the parchment, about three inches from the edge of the hoop, (the edge where the tail piece rests,) and mark the same with a pencil, then divide the distance from the nut (the small piece of wood over which the strings pass to the pegs) to the bridge into 18 equal parts, and mark the first fret, then divide from the first fret to the bridge into 18 equal parts, and mark for the second fret, and so on until you get 16 frets. The frets should be of fancy wood, about an 8th or a 16th of an inch in width, inlaid level with the surface of the fingerboard. The first, third, sixth, ninth, and thirteenth frets, should be inlaid half the width of the finger-board.

The second, fourth, fifth, seventh, eighth, twelfth, and sixteenth, should be inlaid the full width of the finger-board, while the rest of them should taper from two-thirds a little less than each other, as shown in the following cut.

ILLUSTRATING THE ABOVE MANNER OF FRETTING THE
BANJO WITH LEVEL INLAID FRETS.



By this manner of fretting, the positions on the Banjo can be readily committed to memory, and greater facility in performing can be attained in less time, than where the frets extend the entire width of the finger-board. The latest and most modern manner of fretting the Banjo is with raised frets. They should extend the full width of the finger-board and the positions should be inlaid in front of the 5th, 7th, 8th, 12th and 18th frets. The wire for fretting the Banjo in this manner can be purchased in brass, or German silver. They are inserted by using a fine saw which makes a cut the size of insertion part of the fret. We give the instruction for fretting the Banjo both ways, our preference is for the raised frets.

HOW TO PUT A HEAD ON A BANJO.

Select a good lime cured, calf skin head, one that is not too thick, or too thin. It should be even in all parts; be sure to not get one that is made transparent by a preparation, as they are without tone or durability. Where a portion of a head is clear, (transparent) and a portion is white, they are the best, as there has been no artificial means employed to make it clear. Wet the head for about five minutes, until the rattling stiffness disappears, then place it over the top of the hoop, place on the wire hoop, then the straining hoop, upon which the hooks are used to stretch the same; if the head is too small to pull through with the fingers, use a small pair of plyers, and get all the wrinkles out around the wire hoop, before pressing the upper hoop down, then put on the screws, about four, in equal distances around the hoop; these four hooks will hold the rim in its place, while you once more go around the hoop of the Banjo, and see that the edge of the head is well drawn through, having every wrinkle drawn out. Then put on the remainder of the hooks, and with your wrench, draw down the head, until it is within an eighth of an inch from the edge of the wooden hoop, then trim the surplus head, with the sharp edge of a small knife; let it rest, while trimming the head, on the brass hoop, taking care not to let the knife slip and cut any other portion but the part you are cutting off. Let the brass hoop remain up the eighth of an inch, until the head becomes thoroughly dry, and then tighten it a little, from time to time (every few days,) and by the time the brass hoop is drawn level with the wooden hoop, it will have become thoroughly dry and seasoned, and will not be apt to stretch much more. All Banjo heads, no matter how tight they are, are more or less affected in damp weather, and at such a time they should not be meddled with, as the head will resume that toughness and tightness, as the atmosphere changes; but in a case where the performer wishes to use the instrument specially, the head may be tightened at any time. The best Banjo may be spoiled, as far as the tone is concerned, in putting on the head, while an inferior Banjo may be greatly improved, when the head is properly put on.

HOW TO CLEAN A SOILED BANJO HEAD WITHOUT REMOVING IT.

Wet a sponge, or cloth, in a little soap water, and rub lightly over the part soiled, which will remove all

the dirt at once, then rub it off with a moist cloth, of clean water, finishing with a dry cloth. The dampness you have subjected the head to through this process will soon dry off, leaving the head looking as clean and good as new.

THE CARE OF THE INSTRUMENT.

The Banjo should not be kept in a hot, or damp room, as excessive heat would be apt to warp the wood work, while the head would absorb the dampness. The bridge may be left up, in its place, if the instrument is frequently used, otherwise, taken down. The Banjo is an instrument which requires great care and nursing, to give, at all times, satisfaction to the performer and his auditors. When not in use, it should be kept in a green baize bag, or a box lined with the same.

THE PROPER DIMENSIONS FOR CONSTRUCTING A BANJO.

The width of the hoop should be eleven inches; the depth, two and five-eighths inches. The length of the handle, from the nut to the front edge of the hoop, seventeen and one-half inches. The 5th peg should come directly opposite the fifth fret. The handle should be black walnut, veneered with rosewood, or ebony, on the surface. The hoop may be ash, maple, or oak (a good, heavy rim should be selected). The number of hooks and brackets generally used in tightening the head, are 24; 36, however, adds to the appearance of the instrument, and subjects each hook to less strain, whereby, the threads are less liable to give out, and a still better tone may be produced, as the tighter the head the better the tone, of a properly constructed Banjo. The above dimensions for the length of the handle, (with a 11 inch hoop) bring all the chords in a natural order of fingering, that is, the frets are just a proper distance from each other. Where the handle is longer, the fingering is more difficult, as the frets are wider apart. A bridge made of soft wood, pine, or cedar, is best for tone, a hard wood bridge deadening the tone.

THE NATURAL KEY OF THE BANJO (A MAJOR,) EXPLAINED.

The natural key in music is C Major, having for its signature the G clef. The natural key, however, for the Banjo is the key of A Major, which has, in addition to the G clef, (and placed next to the same,) three sharps, thus:

placed on the degrees, F, C, and G, and are equal to a sharp occurring before each individual tone, during the progress of the scale, a piece, or an exercise.

Why is the key of A Major, with three sharps, the natural key of the Banjo? Because the size of the string adopted is suited to the bulk and structure of the instrument, and when tuned with a male voice, the strings are less liable to break than if tuned to a higher pitch; and the tone is more brilliant and satisfactory than if tuned lower. The Banjo, like all other instruments, has its favorite keys, and those keys most suitable for beginners are A and E Major, and F Minor, and for those advanced, the following keys are often performed in: B Major, D Major, G Major, C Major, F Major, C Minor, B Minor, D Minor, A Minor, E Minor, &c. All of these keys may be performed in without tuning the Banjo any different from the instructions already given.

THE SCALE OF A MAJOR, IN SECTIONS.

The first four notes of the scale are all made on the fourth string, and are represented below the staff. These four notes must be committed to memory, (before going to the next string,) the literal name, also, at what fret each note is made on the finger-board, also, the position of the note on the staff, and the fingers of the left hand that stops it, must be committed at one and the same time, practically and theoretically.

The diagram illustrates the A Major scale on the Banjo, divided into sections for different strings. Each section shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). Fingerings and fret numbers are indicated above the notes.

- 4th String:** Notes A (open), B (2nd fret), C# (4th fret), D (5th fret, 4th finger). Fingering: 0, 2, 4, 5 Fret, 4 finger.
- 3d String:** Notes E (open), F# (2nd fret).
- 2d String:** Notes G# (1st fret), A (open).
- 1st String:** Notes B (2nd fret), C# (4th fret), D (5th fret).
- 5th String:** Note E (open).
- 1st String (continued):** Notes F# (7th fret), G# (9th fret), A (10th fret).

A zero above the note indicates an open string; a single figure indicates the finger and fret at which it is stopped: of two figures the upper one indicates the fret, the lower one the finger.

PART II.

19

A COLLECTION OF PIECES FOR THE BEGINNER.

FIRST EXERCISE.

First Exercise musical notation, two staves, G major (one sharp), 3/4 time. Fingerings are indicated above the notes.

SECOND EXERCISE.

Second Exercise musical notation, two staves, G major (one sharp), 3/4 time.

Waltz.

Waltz musical notation, two staves, G major (one sharp), 3/4 time.

Banjo Jig.

Banjo Jig musical notation, two staves, G major (one sharp), common time (C).

Easy Jig.

Easy Jig musical notation, two staves, G major (one sharp), 2/4 time.

Simple Waltz.



Pretty Polka.



Mary Polka.



Star Polka.



Cloe Jig.



Modulation Polka.

G. C. D.

First system of musical notation for 'Modulation Polka'. It consists of two staves. The first staff is in G major (one sharp) and 2/4 time, ending with a double bar line and the word 'Fine.' below it. The second staff continues the melody, marked '5th Pos.' above the staff, and ends with a double bar line and 'D.C.' below it.

Jig.

G. C. D.

First system of musical notation for 'Jig'. It consists of three staves. The first staff is in G major (one sharp) and 4/4 time, featuring triplets marked with a '3'. The second and third staves continue the piece, also featuring triplets and ending with double bar lines.

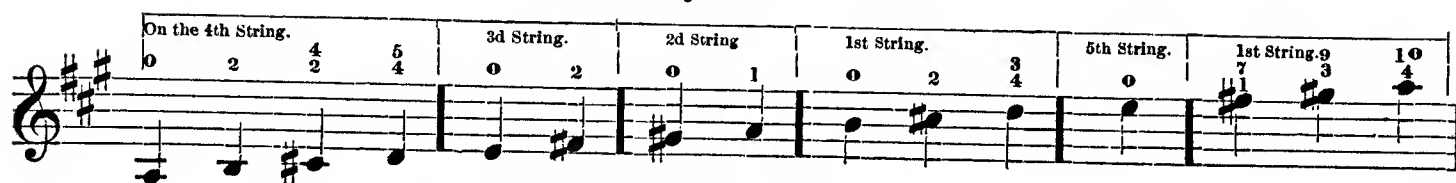
Fandango.

Tune 4th to B.

First system of musical notation for 'Fandango'. It consists of four staves. The first staff is in B major (two sharps) and 6/8 time, with fingerings (9, 4, 7, 2, 6) indicated above the notes. The second staff continues the melody. The third and fourth staves include '5th Pos. Barre.' and '7th Pos. Barre.' markings above the staff, indicating where to place the hand. The piece concludes with a double bar line.

THE PRINCIPAL SCALES AND CHORDS.

The Major Scale in A.



Chords belonging to the Key of A major.



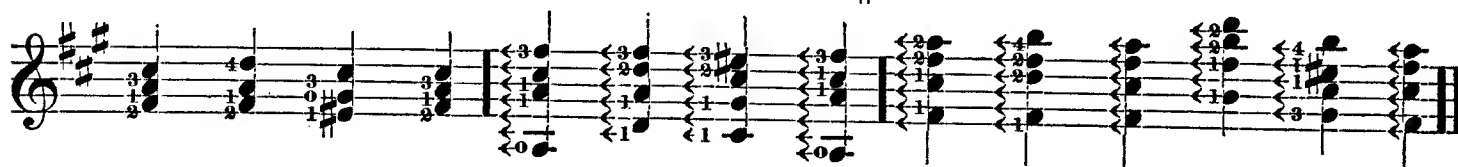
The tones represented in the chords before which the signs for the arpeggio (the curved lines,) are placed, are to be played at equal intervals of time consecutively, beginning with the lowest note. The upper note must be taken on the count; hence all the other notes contained in the chord must be taken before the count.

The Melodic Minor Scale in F#.

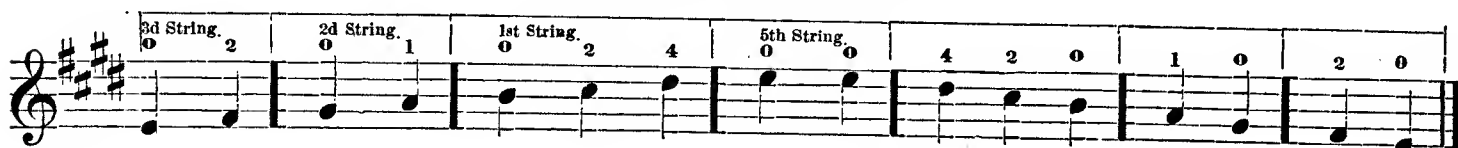
The relative minor of A major, under the same signature (three sharps).



Chords belonging to F# Minor.



The Major Scale in E.



Chords belonging to Key of E Major.



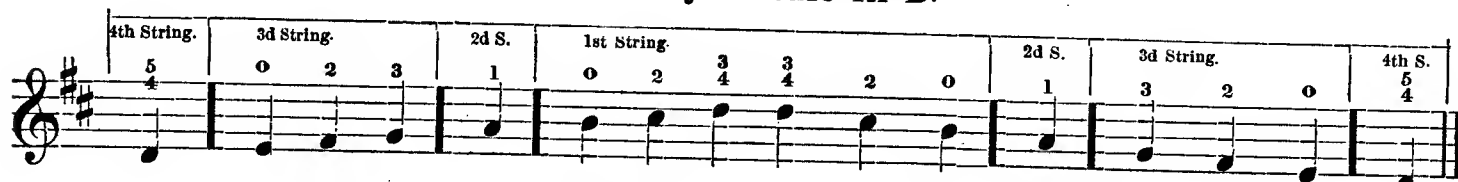
The Melodic Minor Scale in C#.



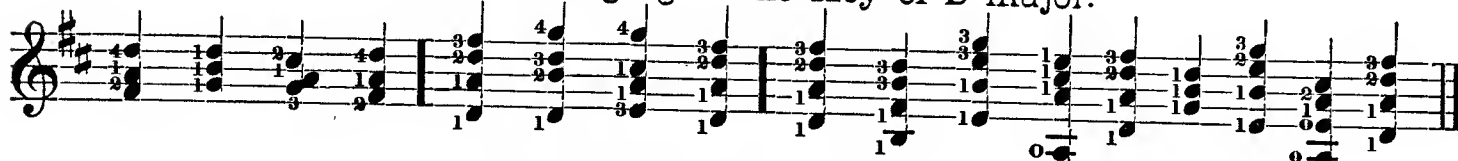
Chords belonging to C# Minor.



The Major Scale in D.



Chords belonging to the Key of D major.



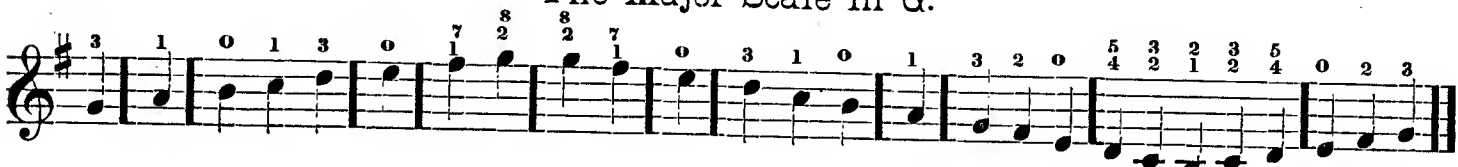
The Melodic Minor Scale in B.



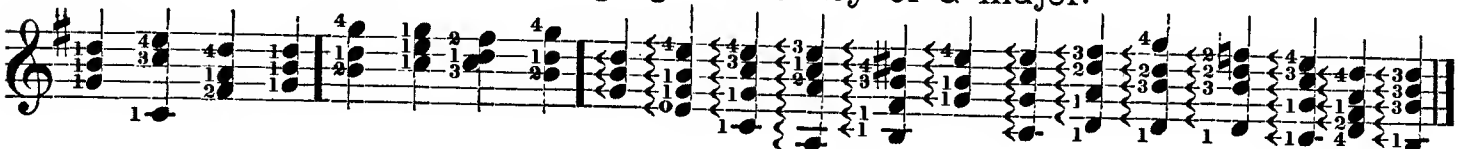
Chords belonging to B minor.



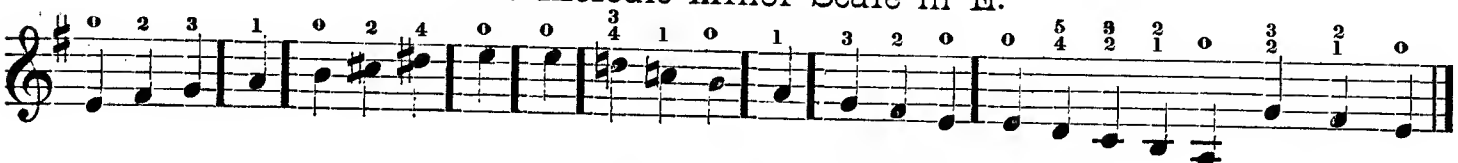
The Major Scale in G.



Chords belonging to the key of G major.



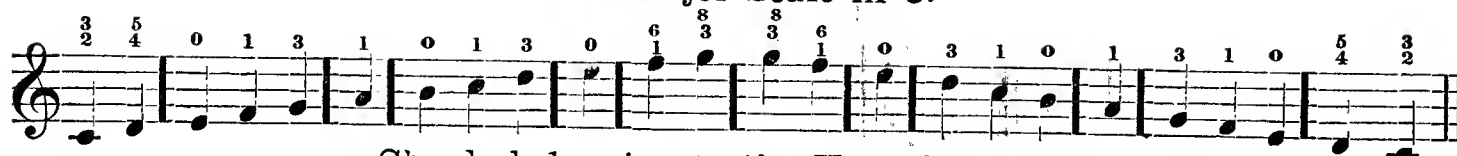
The Melodic Minor Scale in E.



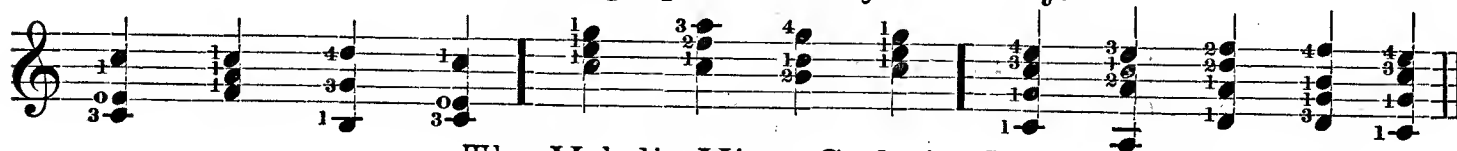
Chords belonging to E Minor.



NATIONAL BANJO METHOD.
The Major Scale in C.



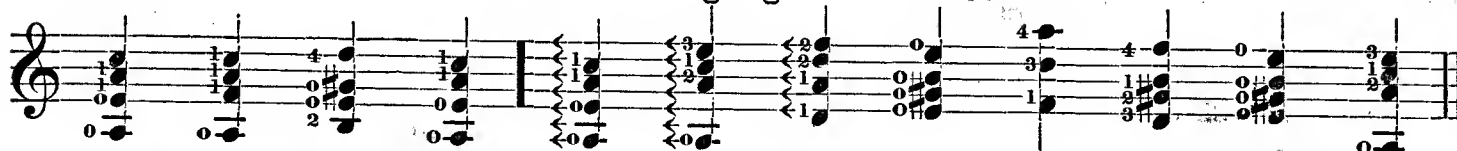
Chords belonging to the Key of C major.



The Melodic Minor Scale in A.

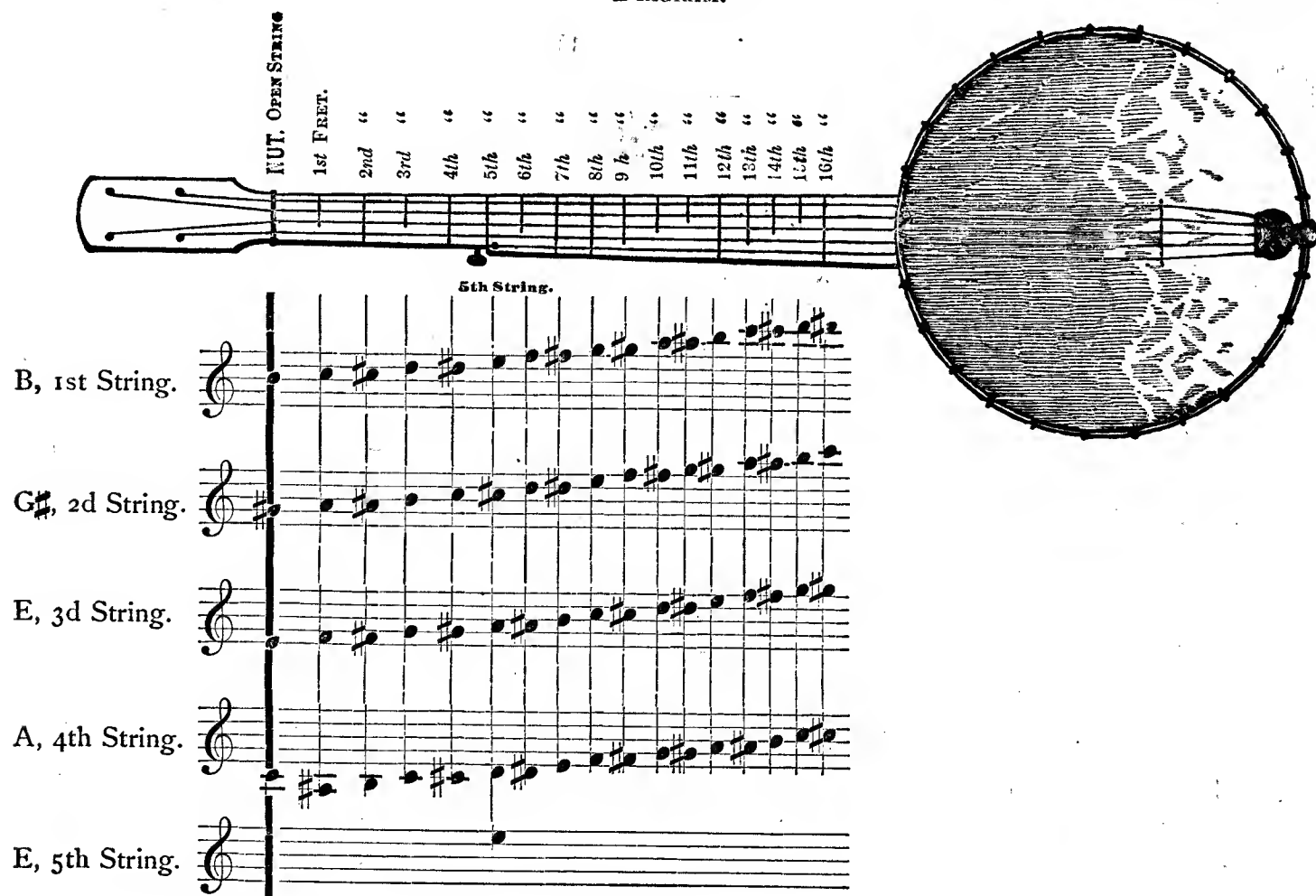


Chords belonging to A minor.



The following Diagram gives a complete illustration of the FINGER-BOARD, and shows where the tones, as expressed on the individual string and fret, are represented on the staff.

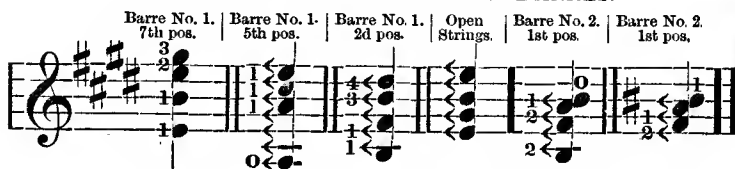
DIAGRAM.



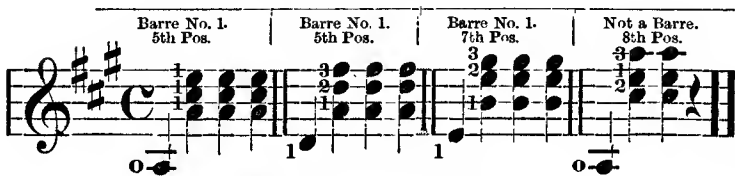
THE BARRE.

When the forefinger is placed lengthwise across the finger-board, stopping all the strings at one and the same time, it is called the BARRE. We sometimes are required to stop two strings with one finger, this is also a Barre. Let us designate each by calling the first Barre No. 1, and the latter No. 2.

EXAMPLE ILLUSTRATING THE BARRES.



POSITION OF LEFT HAND MAKING BARRE NO. 1 AT 7TH POSITION.

EXERCISE IN BARRE CHORDS.
KEY OF A MAJOR.

KEY OF E MAJOR.

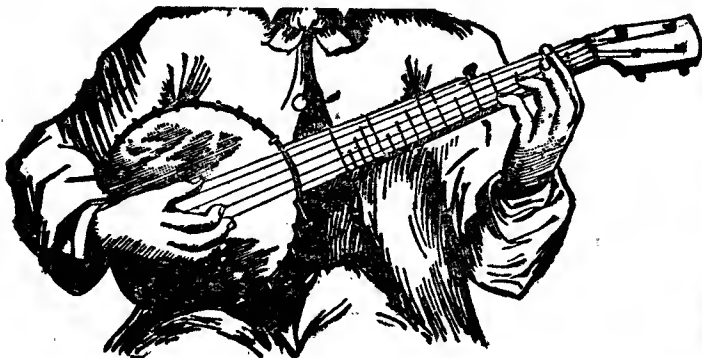


In making the Barre No. 1 at the first, second, third and fourth position, use the third and fourth finger.

EXAMPLE, 2d POS. BARRE NO. 1.



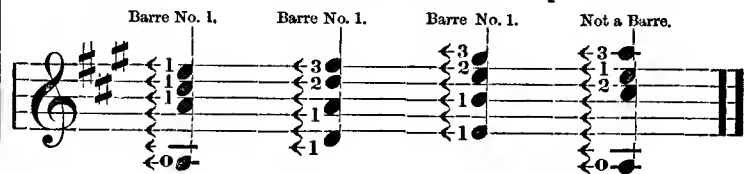
THE SAME CHORD ILLUSTRATED IN THE FOLLOWING CUT.



For those Barre Chords occurring at or above the fifth fret, use the second and third finger in place of the third and fourth finger, as the frets are nearer together. The fourth finger is reserved for further use.

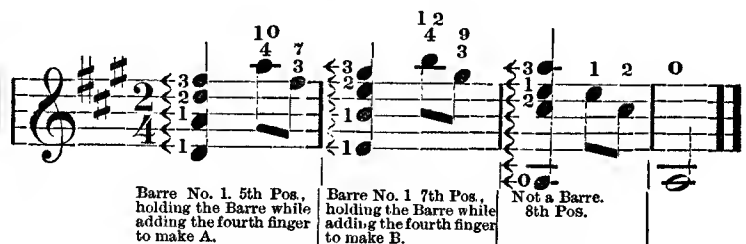
EXAMPLE.

Barre Chord at the fifth and seventh positions.



Barres showing further use for fourth finger.

EXAMPLE.



EXERCISE INTRODUCING BARRE NO. 2.



HARMONICS.

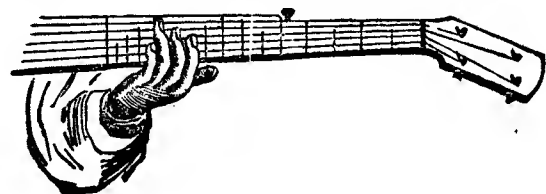
The principal harmonics are found at the fourth, fifth, seventh, twelfth, twentieth and twenty-fourth frets; also at the eighteenth fret on the fifth string.

In making harmonics, use the same right hand fingering as illustrated in guitar style, while the fingering of the left hand is as follows:

Press the fore-finger lightly on the string, sufficiently to prevent its vibration, as if open.

Touch the strings delicately with the right hand: all the notes on the banjo may be played harmonically; that is, a harmonic tone may be produced at any fret; but, like the Guitar, there are just so many which sound the best. These are the ones which give the most clear and distinct tone, which have been mentioned, and will be made use of in this work.

Cut showing the delicate manner of touching the strings with the third finger of the left hand producing harmonics.



PART III.

INSTRUMENTAL AND VOCAL COMPOSITIONS

BY

GEO. C. DOBSON

AND

CONTRIBUTORS TO THE WORK.

Lotta Polka.

GEORGE C. DOBSON.

Musical score for "Lotta Polka" in G major, 2/4 time. The score consists of six staves of music. It features numerous triplet markings (indicated by a '3' over the notes) and a "FINE." marking on the second staff. The piece concludes with a "D.C." (Da Capo) instruction on the sixth staff.

Golden Clog.

GEORGE C. DOBSON.

Musical score for "Golden Clog" in G major, 4/4 time. The score consists of two staves. The first staff includes a "3d Pos. Barre." instruction with a wavy line above the staff. The second staff includes a "4th Pos." instruction with a wavy line above the staff and a "Loco." instruction below the staff. The piece concludes with a final chord marked with a double bar line.

7th Pos. ~~~ } Locs. 2 1 3 4 6th Pos. 3 1 2 D.C.

Banjo Harmony.

GEORGE C. DOBSON.

Gleason Polka.

GEORGE C. DOBSON.

2d Pos. Bar. ~~~

2d Pos. Bar. ~~~

2d Pos. Barre. ~~~ 2d Pos. Bar. ~~~

3 3 3 3 9 4 7 2 12 4 10 2

3 3 3 7 4 3 4 9 1 12 4 3 4 1 2

2d Pos. Barre. ~~~ 2d Pos. Barre. FINE.

TRIO MEDLEY.

Irish Jig.

GEORGE C. DOBSON.

Tune 4th to B.



Swanee Jig.



Lily Jig.



GLASS IN HAND POLKA.

PH. FAHRBACH.

Arr. as a BANJO SOLO, by
H.C. Blackmar.

p

0 4 2

4 5 4 1 0

0 3 2 3 1

1 1 3 2 4 2 1

16 2 1

3 2 1 3

2 1 3 2 1

ritard

a tempo.

0

4 2 1 0

0 3 2 3 1

9 3 1

f

7 3 1

9 3 7 1

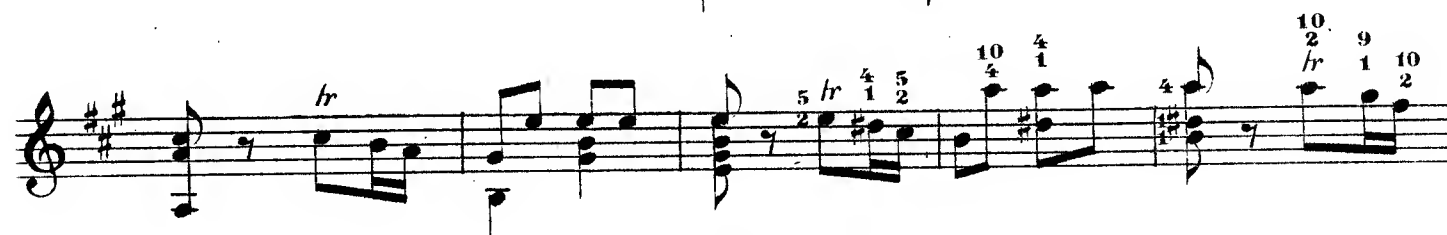
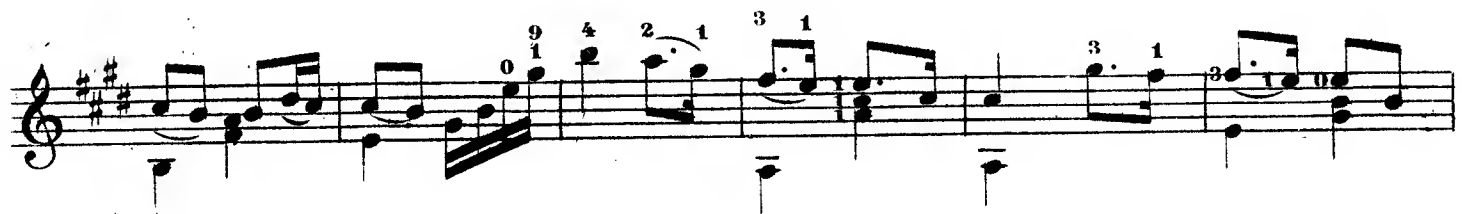
7 3 1 0

4 2

mf

p

mf



31
WISTERIA.
POLKA.

By Percy Hardy.



ALICE SINNICKSON. SCHOTTISCHE.

Composed & Arranged, by
Matt Ballenger.

4th String To B.

Musical score for Alice Sinnickson Schottische, 4th String To B. The score consists of seven staves of music in G major (one sharp) and 4/4 time. The first staff is a single melodic line. The second staff includes first and second endings, with a triplet of eighth notes in the first ending. The third staff continues the melodic line. The fourth staff also includes first and second endings. The fifth staff continues the melodic line. The sixth staff includes first and second endings. The seventh staff continues the melodic line.

JOHN SCHNELLES CLOG.

Composed & Arranged, by
Matt Ballenger.

4th String To B.

Musical score for John Snelles Clog, 4th String To B. The score consists of two staves of music in G major (one sharp) and 4/4 time. Both staves feature a continuous eighth-note pattern with triplets. The first staff has a '4 0 9' marking below the first measure. The second staff has a '4 0 0' marking below the first measure.



THE TREMOLO EXERCISE.

By Matt Ballenger.

Slide.

5 Bar.

Tremolo 1st Finger.

WHY DOES THIS DAY.

Song of the Minstrel.

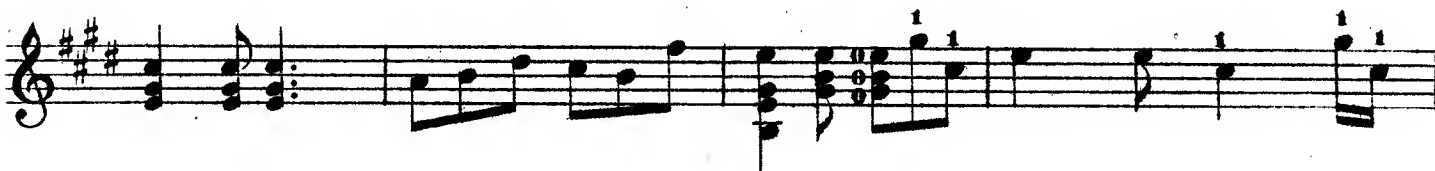
(From "NANON") R. Gence.

Arranged for the Banjo by
Geo. C. Dobson.

Moderato.



a tempo.



a tempo.



THE ARTIST POLKA.

By E. D. Goldby.





TRIO.



Wain

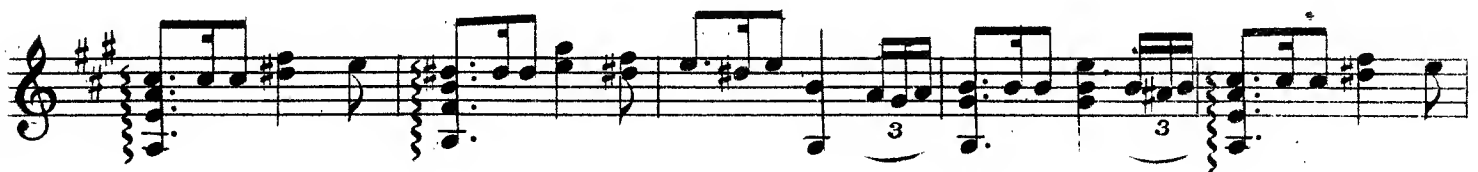
37

THE VENICE WALTZ.

By Geo. C. Dobson.

WALTZ.

Loco.



EPSILON QUICKSTEP.

Tune 4th to B.

Composed by Ed. H. Hulse.

3

3 *

3

2

6305-162

Musical score for Buffalo Mazurka, measures 39-44. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations above the staff: "8*" above measure 40, "5Bar*" above measure 41, "8*" above measure 42, "8*" above measure 43, and "5 Bar." above measure 44. The score ends with a double bar line and repeat dots.

BUFFALO MAZURKA.

Tune 4th to B.

By Ed.H. Hulst.

Musical score for Buffalo Mazurka, measures 45-48. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations above the staff: "5 Bar.*" above measure 45, "2 Bar." above measure 46, and "1" above measure 47. The score ends with a double bar line and repeat dots.

3 Bar.....



3 Bar.....

1st Bar.....



3 Bar.....



4 *

8 *

6 *



6 *



GERALDINE WALTZ.

Tune the Fourth String to B.

BY GEORGE C. DOBSON.

Allegro assai.

The image displays a page of musical notation for guitar, consisting of six staves of music. The key signature is G major (one sharp, F#). The time signature is 6/8. The notation includes various musical symbols and markings:

- Staff 1:** Starts with a treble clef and a 6/8 time signature. It features a series of triplets (marked with a '3' over the notes) and dynamic markings 'cresc.' (crescendo). The first triplet is marked with a '2 0' below it.
- Staff 2:** Continues the triplet pattern. It includes a '2nd. Pos: Barre.' marking above the staff.
- Staff 3:** Features a 'dolce sempre.' marking above the staff. It includes a '4th. Pos: Barre.' marking above the staff.
- Staff 4:** Includes a '1st. Pos:' marking above the staff.
- Staff 5:** Features a 'cresc.' marking above the staff.
- Staff 6:** Includes a '2nd. Pos: Barre.' marking above the staff.

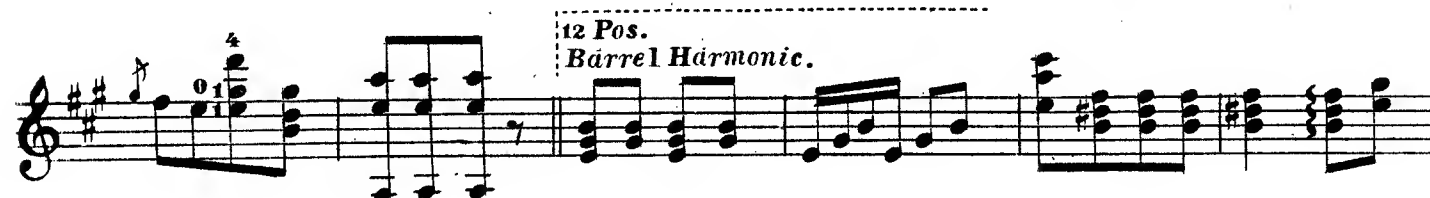
The notation is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The page is numbered '1' in the bottom right corner.

legato.

NIP AND TUCK.

POLKA.

By Percy Hardy.



LITTLE ROSEBUDS.

JIG.

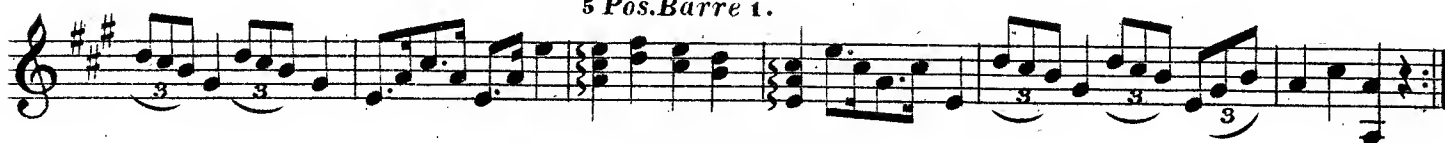
By Percy Hardy.



5 Pos. Barre 1.



5 Pos. Barre 1.

**LANCASHIRE .***CLOG.**By Percy Hardy.***PASSABLE .***POLKA.**By Percy Hardy.***TRIO.**

SONG AND CHORUS.

MIKADO.

*Arr. for BANJO by
Geo. C. Dobson.*

Allegro.

The musical score is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro.' The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is written in a single melodic line. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, connected by beams and slurs. The score is arranged in a single column, with each staff containing a line of music. The overall style is that of a traditional sheet music publication.



Tutti.



A WANDERING MINSTREL.

*Song from A. Sullivan's
Opera,
MIKADO.*

*Arr. for BANJO by
Geo. C. Dobson.*

*Allegretto.
con grazia.*



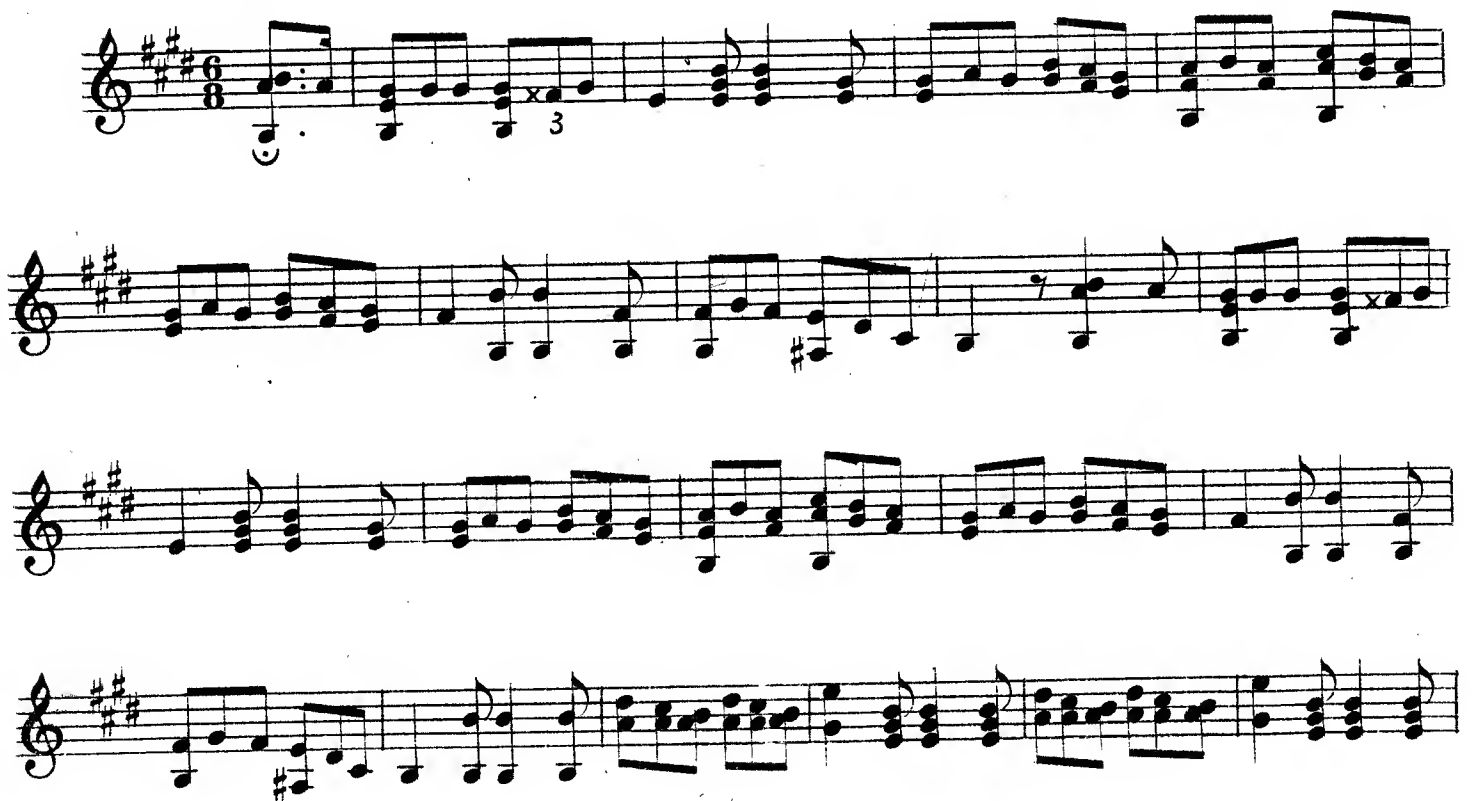


HE'S GOING TO MARRY YUM YUM.

*Song from A. Sullivan's Opera,
THE MIKADO.*

*Arr. for BANJO by
Geo. C. Dobson.*

Allegretto.





FLOWERS THAT BLOOM IN THE SPRING.

Song from A. Sullivan's Opera,
THE MIKADO.

Arr. for BANJO by
Geo. C. Dobson.

Allegretto.



BIRD WALTZ.

Henry E. Le Valley.

5* 5*

5* 5* 5* 5*

0

7* Bar 12* Bar

7* Bar

1. 2.

5* 5* 5* 5*

5* 5*

MABEL SCHOTTISCHE.

Geo. C. Dobson.

4th to B.

JOE'S POLKA.

Geo. C. Dobson.

D.C.

GOLDBY'S MINOR JIG.

Easy teaching pieces.

By E.D. Goldby.



CONGO JIG.

E.D. Goldby.

4. to B.





SHEPARD'S REEL.

4 to B.

S. Shepard.



HEATHER BLOSSOM WALTZES.

By T.A. Haigh.
Arr. for BANJO by S. Shepard.

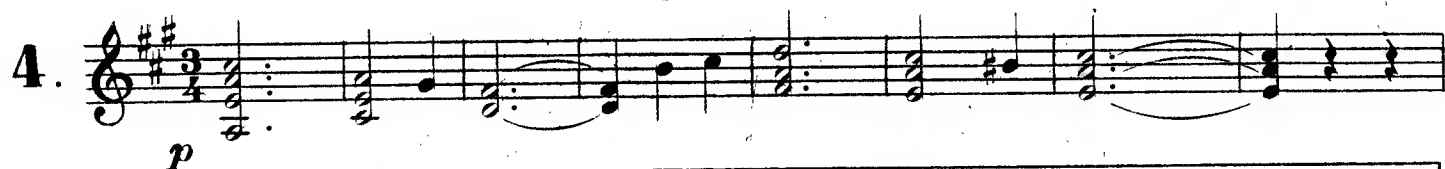
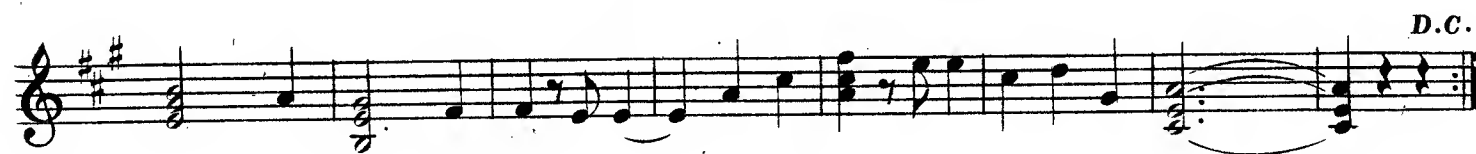
Intro. Andante.

Primo
3
p

WALTZ.

1. *p*





HOLIDAY GALOP.

Composed by GEO. C. DOBSON.

5th Pos. *Fine.*

D.C. Fine

BUTTERCUPS AND DAISIES.

WALTZ NO. 1.

BANJO SOLO by
H.C. Blackmar.

Introduction.

The musical score is written for a single staff in treble clef, key of D major (two sharps), and 3/4 time. It consists of eight lines of music. The first line is the 'Introduction', starting with a forte (*f*) dynamic and a triplet of eighth notes. The second line begins with a piano (*p*) dynamic and includes a crescendo leading to a 'do' note. The third line features a '6 Bar' section and a '7* Bar' section, both with a crescendo. The fourth line has a '2 Bar' and '5 Bar' section, followed by a '7 Bar' section. The fifth line includes a '2 Bar' section and a '4 Bar' section. The sixth line starts with a forte (*f*) dynamic and a piano (*p*) dynamic, followed by a '7 Bar' section. The seventh line has a '7 Bar' section and a '3 Bar' section. The eighth line ends with a '3 Bar' section. The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *p*, *ff*, *cres*, *do*). Fingerings are indicated by numbers 1-3 above notes. A '7*' symbol appears in several places, likely indicating a specific fingering or technique.

THREE LITTLE MAIDS FROM SCHOOL.

MIKADO.

*Arr. for BANJO by
Geo. C. Dobson.*All^o moderato.

The musical score is written for a single melodic line on a banjo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is indicated as 'All^o moderato'. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and fingerings. The piece concludes with a double bar line and repeat dots.

BILLIE OLIVER'S FAVORITE SCHOTTISCHE.

H. E. Le Valley.

7* Bar.

7* Bar.

D.C.

EXERCISE IN CHORDS.

H. E. Le Valley.

5* Bar.

7* Bar.

5* Bar.

7* Bar.

8* Bar.

SNOW FLAKE SCHOTTISCHE.

W. G. Collins.
Washington, D.C.

D.C.

THE KNIGHTS' QUICKSTEP.

INTRO.

S. Shepard.



MARCH.



TRIO.



LITTLE DAISY SCHOTTISCHE.

Easy teaching pieces.

*Composed & Arranged by
Stephen Shepard.*

Musical score for "Little Daisy Schottische" in G major (one sharp) and 2/4 time. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes first and second endings, with the second ending marked "2. FINE.". The third staff continues the melody. The fourth staff features triplets and ends with "D.C.". The fifth staff is labeled "TRIO." and changes the key signature to F major (one flat). The sixth staff includes a 6* 3* figure and ends with "D.C. to FINE.".

FAVORITE MINOR JIG.

S. Shepard.

Musical score for "Favorite Minor Jig" in D minor (two flats) and 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody.



ADA POLKA .

By E.D. Goldby.

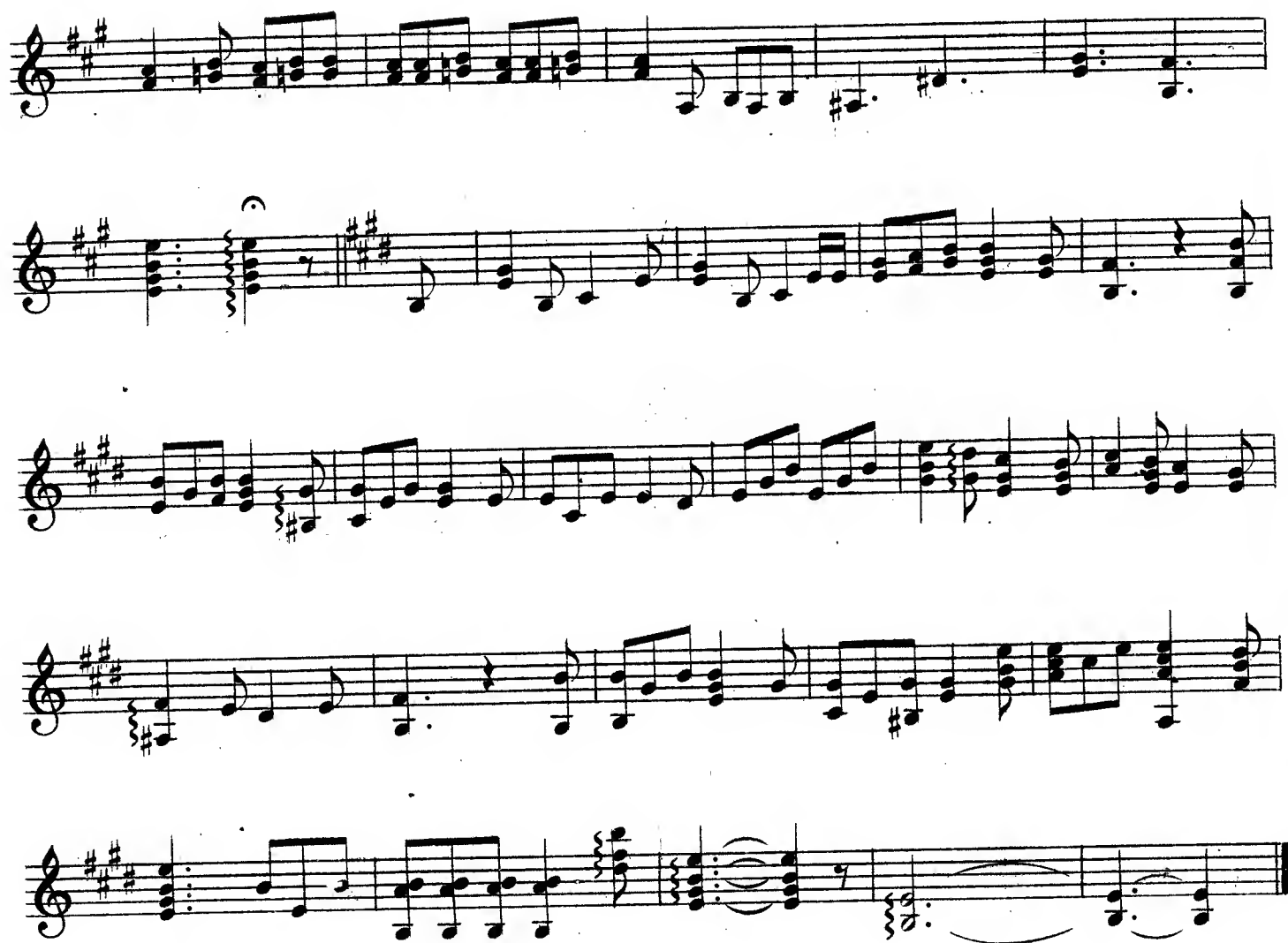


MADRIGAL.

MIKADO.

*Arr. for BANJO by
Geo. C. Dobson.*

The musical score is written for a single instrument, the Banjo, in G major (one sharp). It consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff features a more complex rhythmic pattern. The fourth staff shows a change in the bass line. The fifth staff includes a forte (f) dynamic marking and a key signature change to G major. The sixth staff features a 6/8 time signature change. The seventh staff continues the melody. The eighth staff concludes the piece with a final chord.



TIT WILLOW SONG.

MIKADO.

*Arr. for BANJO by .
Geo. C. Dobson .*

Andante con espress.



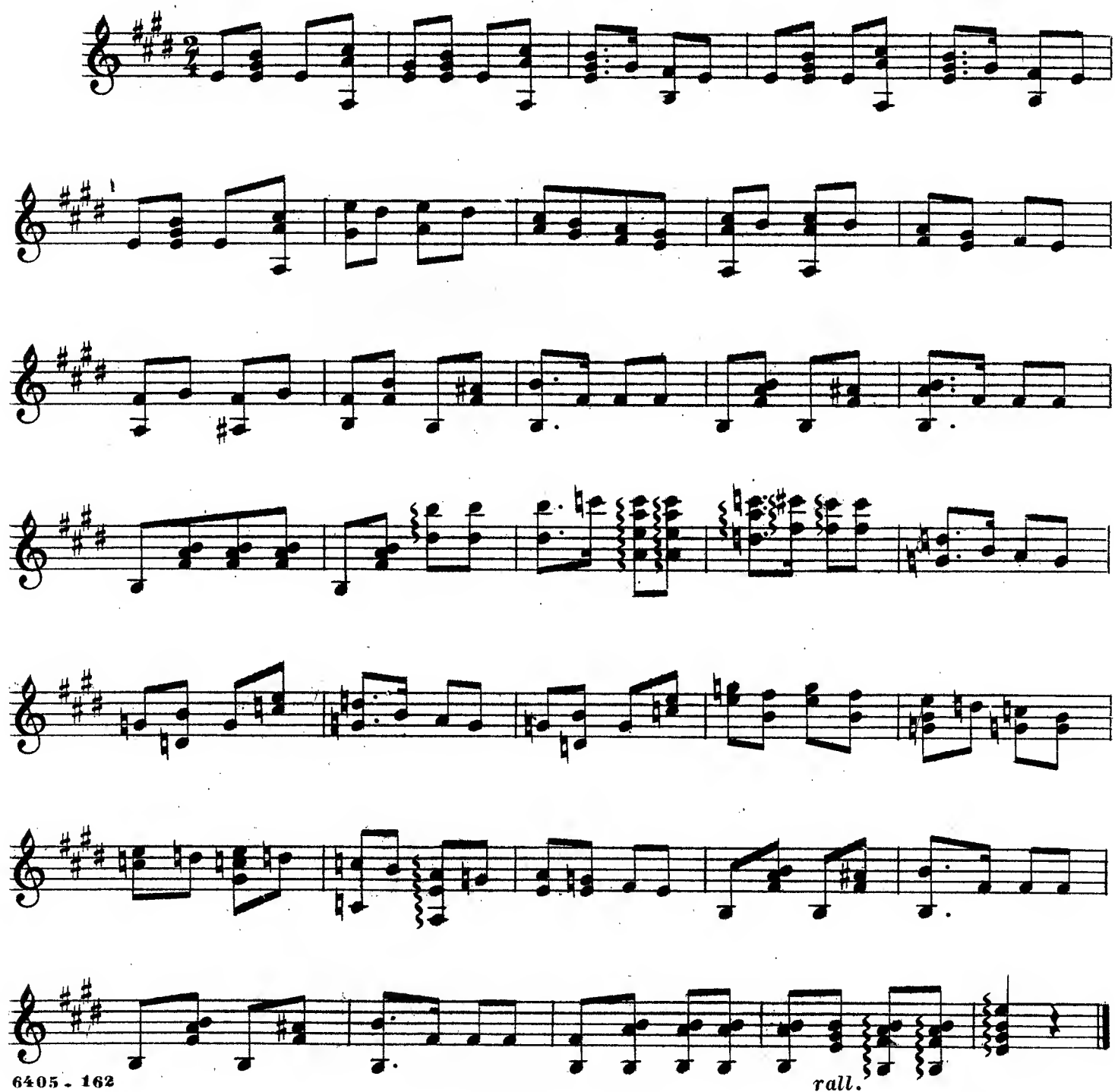


HER E'S A HOW-DE-DO.

MIKADO.

Arr. for BANJO by
Geo. C. Dobson.

Allegro.



CLAYTONS GRAND MARCH.

Ch. D. BLAKE.

APP. FOR BANJO BY G.C. DOBSON.

10 P
Maestoso. *2 Bar 3 Bar 3 P* *10 P*

INTROD.

Tempo di Marcia.

5
4

Marcato Melodia.
con amore.

a tempo.

brillante.

10 Bar

6 Bar

7 8 9 10 //

Grandioso.

ff *fr*

1 Bar

8 Bar 9

5 Bar

TRIO. *ff* *pp* *pp*

fr *ff* *pp*

Fine

The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#). The tempo and mood markings include *brillante.*, *Grandioso.*, and *TRIO.*. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes numerous triplet markings (indicated by a '3' in a circle) and slurs. Handwritten annotations in blue ink provide bar counts and section divisions: '10 Bar' above the first system, '6 Bar' above the second system, '7 8 9 10 //' above the third system, '10 Bar' above the fourth system, '8 Bar 9' and '5 Bar' above the fifth system, and '1 Bar' above the sixth system. The piece concludes with a *Fine* marking at the end of the fifth system.

This page of musical notation is for a piano piece in D major, indicated by two sharps (F# and C#) in the key signature. The music is written on ten staves, each beginning with a treble clef. The notation includes a variety of musical elements:

- Dynamics:** The piece uses a wide range of dynamic markings, including *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *f^r* (forzando), and *p* (piano).
- Articulation:** Accents (^) are placed over many notes, particularly in the later staves, to emphasize specific sounds.
- Figured Bass:** The bottom staff features a figured bass line, which is a type of basso continuo notation used to guide the player in improvising or realizing a figured part.
- Tempo and Performance Instructions:** The piece includes tempo markings such as *rit.* (ritardando) and *a tempo.* (return to tempo). It concludes with the instruction *D.C. al Fine.* (Da Capo, then repeat to the end).
- Ornamentation:** Some notes, particularly in the earlier staves, are marked with a '7' and a slur, suggesting the use of mordents or other ornaments.

The notation is a mix of single notes, beamed sixteenth and thirty-second notes, and chords, creating a complex and expressive musical texture.

BLUE DANUBE WALTZ.

Arr. By G. C. DOBSON.

5 Pòs

12 14 15
1 3 4

4
1 1 1
2

1 2

70
AMERICAN.
CLOG.

By Percy Hardy.

Musical score for 'AMERICAN. CLOG.' in G major (three sharps) and 2/4 time. The score consists of five staves. The first staff contains a triplet of eighth notes. The second staff contains a triplet of eighth notes. The third staff contains two first endings, marked '1.' and '2.', each followed by a repeat sign. The fourth staff contains a triplet of eighth notes. The fifth staff contains a triplet of eighth notes. The piece concludes with a double bar line.

WISTERIA.
SCHOTTISCHE.

By Percy Hardy.

Musical score for 'WISTERIA. SCHOTTISCHE.' in G major (three sharps) and 2/4 time. The score consists of four staves. The first staff features a melody with a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a melody with a triplet of eighth notes. The fourth staff continues the melody with a triplet of eighth notes. The piece concludes with a double bar line.

71
VARIETY.
JIG.

By Percy Hardy.



P. D. T.
HORNPIPE.

By Percy Hardy.



OLD DARKEY.
JIG.

By Percy Hardy.





VILLA. MARCH.

By Percy Hardy

1. 2.

10 Pos.
Barre 3.

10 Pos.
Barre 3.

1. & 2. 3



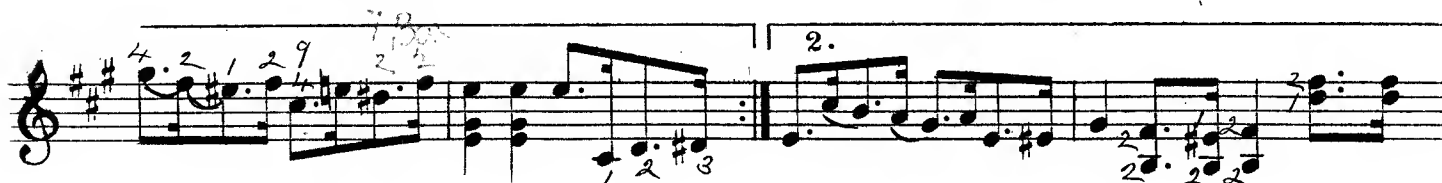
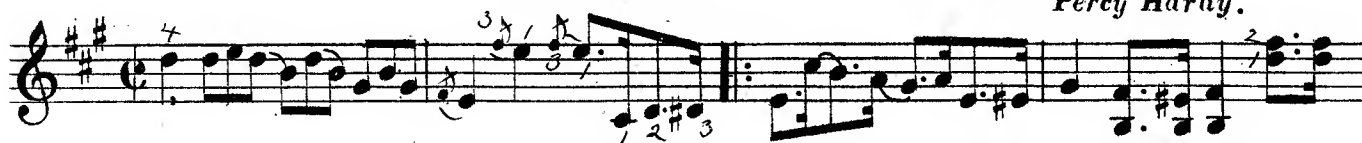
QUESTA NOTTE.

(TO NIGHT.)

SCHOTTISCHE.

By C. Compagna.

Arr. by permission of author, by
Percy Hardy.



TRIO.



THE WHITE BOY'S POLKA.

G.C.Dobson.

INTROD. *Ritando.* *f_r* *POLKA.* *3d Pos. B* *loco.* *f_z*

3d Pos. *loco.* *3d Pos.* *loco.*

3d Pos. *3d Pos.*

5th Pos.

5th Pos.



THIMBLE WALTZ.

Arranged by
HENRY E. Le VALLEY.

BANJO.

Fine.

D.C.

Dedicated to F. R. LITTLEFIELD.

Lotus Banjo Club.

LOTUS CLUB POLKA.

G. C. Dobson.

The musical score for "Lotus Club Polka" is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of five staves of music, with various annotations and dynamics throughout.

Staff 1: The first staff begins with a *ff* (fortissimo) dynamic. It contains several measures with handwritten annotations: "1B-7" above the first measure, "404" above the second measure, "2B" above the third measure, and "43" above the fourth measure. The staff ends with a *fr* (forzando) dynamic.

Staff 2: The second staff begins with a *mf* (mezzo-forte) dynamic. It contains several measures of music, including a measure with a "7" annotation.

Staff 3: The third staff contains several measures of music, including a measure with a "3" annotation.

Staff 4: The fourth staff begins with a *p* (piano) dynamic. It contains several measures of music, including a measure with a "4" annotation. The staff is divided into two sections by a double bar line. The first section is labeled "5 Bar" and the second section is labeled "5 Bar".

Staff 5: The fifth staff contains several measures of music, including a measure with a "4" annotation. The staff is divided into two sections by a double bar line. The first section is labeled "5 Bar" and the second section is labeled "5 Bar".

Staff 6: The sixth staff begins with a *mf* (mezzo-forte) dynamic. It contains several measures of music, including a measure with a "1" annotation.



7.9

Bar

**Waltz
tempo.**

Moderato.

(Tune Bass to B.)

BANJO

BANJO

Moderato.
(Tune Bass to B.)

Waltz tempo.

con espressione.

mf

Bar

2 Bar

Bar

2 Bar

FINE.

D.C.

LAURA'S FAVORITE.

HENRY E. Le VALLEY.

BANJO.

The musical score is written for Banjo in 2/4 time, key of D major (two sharps). It consists of seven staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and includes triplets and a 3* (triple) marking. The piece concludes with a double bar line and a key signature change to C major (one sharp).

STRATTON'S POLKA.

Composed by Geo. C. Dobson.

2 Bar

2 Bar

3

2 3 4

5th. Pos. Barre.

5th. P. Barre.

loco.

5th. P. Barre.

5th. P. Barre.

5th. P. Barre.

5th. P. Barre.

5th. P. Barre.

Handwritten musical score on ten staves, featuring various musical notations, fingerings, and position markings. The score is written in treble clef with a key signature of two sharps (F# and C#). The notation includes eighth and sixteenth notes, rests, and bar lines. Fingerings are indicated by numbers 1-4. Position markings include "5th.Pos. Barre.", "4th.Pos.", "5th.Pos.", "4th.Pos.", "5th.P.", "2d.Pos. Barre.", "5th.Pos. 4th.Pos. 5th.P.", and "2d.Pos. Barre.". There are also handwritten annotations such as "10B", "4P", "4B", "5B", and "10B w/". The score is organized into measures by vertical bar lines, with some measures containing multiple notes and rests.

DIAMOND POLKA.

By Geo. C. Dobson.



PEARL WALTZ.

By Geo. C. Dobson.





RIPPLING CLOG HORNPIPE.

By Geo. C. Dobson.



MARCHE FUNEBRE D'UNE MARIONNETTE

Arr. for BANJO by
H. C. Blackmar.

10* 4* *ff* *Allegro.* *La Marionette est cassee!!!* *Adagio.* (*Murmures de regrets de la troupe.*) *tr.*

dim. *p* *Allegretto.* *p*

Le Cortège. *p* *cres.* *dim.*

10* 13* *dim.* 7* 7* 7*

f *p* *f* *p* *f*

DALE POLKA

By Ed. H. Hulse.

Handwritten annotations include:

- 10 P
- 7P
- 6P
- 3P
- 5P
- 15P
- 2 Bar
- 3 Bar
- 4 Bar
- 5 Bar
- 6 Bar
- 7 Bar
- 8 Bar
- 9 Bar
- 10 Bar
- 11 Bar
- 12 Bar
- 13 Bar
- 14 Bar
- 15 Bar
- 16 Bar
- 17 Bar
- 18 Bar
- 19 Bar
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- 83 Bar
- 84 Bar
- 85 Bar
- 86 Bar
- 87 Bar
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- 90 Bar
- 91 Bar
- 92 Bar
- 93 Bar
- 94 Bar
- 95 Bar
- 96 Bar
- 97 Bar
- 98 Bar
- 99 Bar
- 100 Bar

THE COLONEL'S SOLO

FROM PATIENCE

For Banjo
By Geo.C. Dobson.

2nd Pos. Barre.....

The musical score is written for a Banjo in G major (one sharp) and 6/8 time. It consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and specific musical notes (quarter, eighth, and sixteenth notes, rests, and chords). Fingerings are indicated by numbers 1, 2, 3, and 4. Bar lines are used to divide the music into measures. A dashed line with the text '2nd Pos. Barre.....' is placed above the first staff, indicating a barre position. The score is a solo piece, as indicated by the title.

4th Pos. Barre.....

2nd Pos. Barre.....



HARRY POLKA.

By S. Shepard.

7 Bar

6 Bar

1. 2.

5 Bar

5 Bar

7 Bar

5 Bar

TRIO 5 Bar

10 Bar 5 Bar 8 Bar

10 Bar 5 Bar 5 Bar D.C.

To Mrs. Kittie E. Kemp.

92

ELISE MARCH.

FOR BANJO.

By Geo. C. Dobson.

Stroke.

The 'Stroke' section consists of seven staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The first staff is in 2/4 time. The notation features a mix of eighth and sixteenth notes, often beamed together, and includes several chords. Above the first staff, there are three 'v' marks indicating specific strokes. The subsequent staves continue the melody with similar rhythmic patterns and chordal accompaniment. The seventh staff concludes the section with a double bar line.

Picking.

The 'Picking' section is a single staff of music, continuing the key signature of two sharps. It features a series of eighth and sixteenth notes, some beamed together, and includes several chords. The notation is designed to be played using a picking technique, as indicated by the label. The staff ends with a double bar line.

2nd Pos.



4th Pos.

5th Pos.

4th Pos.



Stroke.



The musical notation for the end of the piece is on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of several measures of eighth and sixteenth notes, ending with a double bar line. The word "FINE." is written above the final measure.

5th Bar Pos.

4th Str.

3 4 3 3 4 4

This musical notation shows the 5th bar position for the 4th string. It features a treble clef and a key signature of two sharps (F# and C#). The notation includes a wavy line at the beginning, followed by a series of notes and rests. Fingering numbers (3, 4, 3, 3, 4, 4) are indicated below the notes. A dashed line above the staff indicates the 5th bar position.

6th Pos. 5th Bar. Pos.

The musical notation shows a sequence of chords and notes. The 6th position section includes chords with fingerings 3, 4, 1, 2, 3, 2. The 5th Bar. Pos. section includes a chord with fingering 3, 1, 2, 0, 2, #1, and a final chord with fingering 2, #1.

TRIO.

TRIO. 3^d Bar. Pos.

3^d Bar Pos. 5th Bar Pos.

4th Str.

FAVORITE WALTZ.

Arr. by Geo. C. Dobson.

Loco.

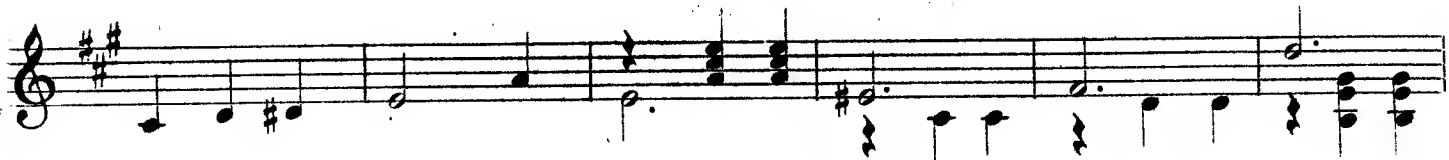
Loco.

BUTTERCUPS AND DAISIES.

WALTZ NO. 2.

BANJO SOLO by
H. C. Blackmar.

Introduction.



13* 12*... 7*.....

BUTTERCUPS AND DAISIES.

WALTZ NO. 3.

BANJO SOLO by
H.C. Blackmar.

Introduction.

ff

mf

f

FINE.

D.S.

THE DRUM MARCH.

Tune 4th to B.

Arr. By G. C. DOBSON.

The musical score for 'The Drum March' is arranged in two systems. The first system contains the first three staves of the melody, which is in 2/4 time and D major. The melody features several triplets and is marked with fingerings (1-5) and breath marks. The second system contains the remaining staves, including a drum part. The drum part is indicated by the word 'Drums' above the staff and consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody continues on the staves below the drum part, ending with a final cadence.

MARCH.



THE PROVIDENCE CLOG HORNPIPE.

Composed by
HENRY E. Le VALLEY.
Pupil of Geo. C. Dobson.

BANJO.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

5*Pos.

101
WALTZ.

Arranged by M. Ballenger.

Composed by Elmer Ballenger.

The musical score is written on ten staves in treble clef. The key signature consists of three sharps (F#, C#, G#) and the time signature is 3/4. The music is a waltz, characterized by its 3/4 time signature. The notation includes various note values, rests, and repeat signs with first and second endings. The score is arranged by M. Ballenger and composed by Elmer Ballenger.

Staff 1: Treble clef, key signature of three sharps, 3/4 time. The first measure is a whole rest. The melody begins in the second measure with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Staff 2: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note C5, followed by a quarter note D5, and a quarter note E5. The accompaniment continues with the same eighth-note pattern.

Staff 3: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note F#5, followed by a quarter note G#5, and a quarter note A5. The accompaniment continues with the same eighth-note pattern.

Staff 4: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note B5, followed by a quarter note C6, and a quarter note D6. The accompaniment continues with the same eighth-note pattern.

Staff 5: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note E6, followed by a quarter note F#6, and a quarter note G#6. The accompaniment continues with the same eighth-note pattern.

Staff 6: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note A6, followed by a quarter note B6, and a quarter note C7. The accompaniment continues with the same eighth-note pattern.

Staff 7: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note D7, followed by a quarter note E7, and a quarter note F#7. The accompaniment continues with the same eighth-note pattern.

Staff 8: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note G#7, followed by a quarter note A7, and a quarter note B7. The accompaniment continues with the same eighth-note pattern.

Staff 9: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note C8, followed by a quarter note D8, and a quarter note E8. The accompaniment continues with the same eighth-note pattern.

Staff 10: Treble clef, key signature of three sharps, 3/4 time. The melody continues with a quarter note F#8, followed by a quarter note G#8, and a quarter note A8. The accompaniment continues with the same eighth-note pattern.

Five staves of musical notation in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and a repeat sign with first and second endings. The second staff continues the melody. The third staff features a first ending bracketed over two measures, followed by a repeat sign and a second ending. The fourth and fifth staves continue the piece, with the fifth staff also featuring a first and second ending bracketed over two measures.

SPIE POLKA.

Arranged by M. Ballenger.

Composed by Elmer Ballenger.

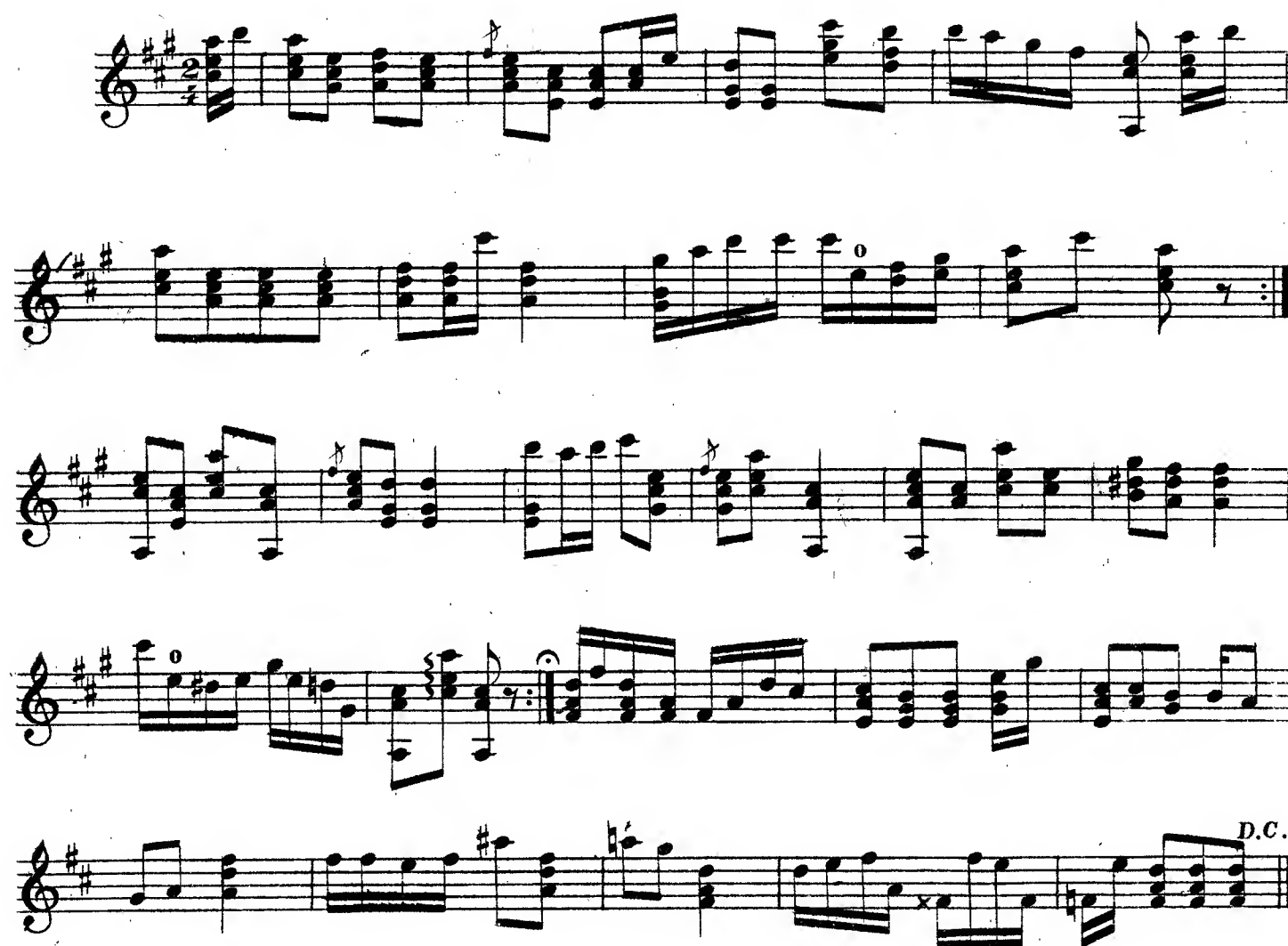
4th to B.

Three staves of musical notation in B major (two sharps). The first staff begins with a treble clef and a key signature of two sharps. The notation includes various note values, rests, and a repeat sign. The second and third staves continue the piece, with the third staff ending with a double bar line.



VERNA POLKA.

*Composed & Arranged by
Matt Ballenger.*



THE NEW MAUD SCHOTTISCHE.

For BANJO.

Composed & Arranged by
GEORGE C. DOBSON.

BANJO.

INTRODUCTION.
legato!

15th Pos.

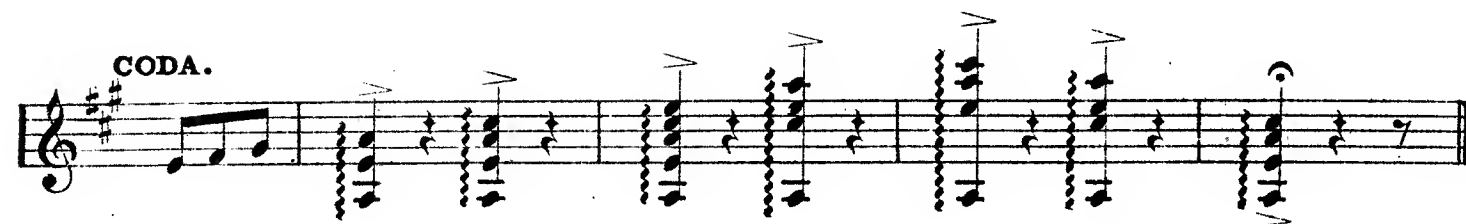
ritard.

loco.

12th Pos. 10th Pos.

8th Pos.

loco.



LITTLE ROSE, SCHOTTISCH.

Allegro maestoso.
sempre.

GEORGE C. DOBSON.

f
sempre.

p
sempre.

5th Pos Barre.

5th Pos.

10th Pos.

5th Pos.
p
sempre.

5th Pos.

f
sempre.

sempre.
p

sempre.
f

cres.
3rd Pos Barre.

cres.
5th Pos Barre.
1st Pos.

sempre.
pp
1st Pos.
3rd Pos.
5th Pos.
ff

sempre.
f
1st Pos.

ELLA POLKA.

*Easy teaching pieces.*Composed & Arranged by
E.D. Goldby.

3^d Bar.....

3^d Bar.....

3^d Bar.....

3^d Bar.....

Musical notation for the first system of 'Ella Polka'. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff contains measures 1-4, with a dashed line and '3^d Bar.....' above measures 3-4. The second staff contains measures 5-8, with a dashed line and '3^d Bar.....' above measure 7. The third staff contains measures 9-12, with a dashed line and '3^d Bar.....' above measure 11. The fourth staff contains measures 13-16, with a dashed line and '3^d Bar.....' above measure 15. The music features eighth and sixteenth notes, rests, and repeat signs.

LILY POLKA.

3^d Bar.Pos.....

3^d Bar.Pos.....

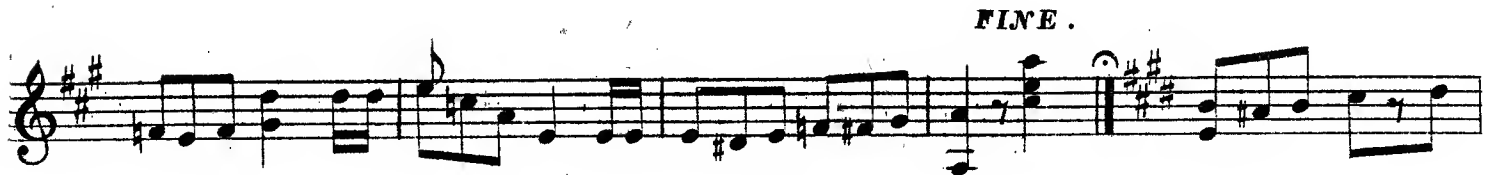
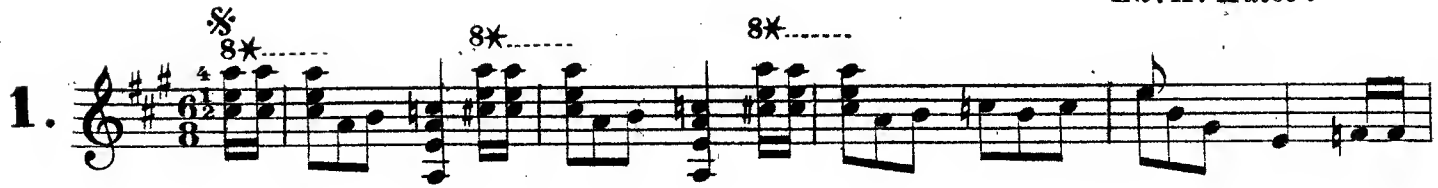
3^d Bar.Pos.....

3^d Bar.Pos.....

Musical notation for the first system of 'Lily Polka'. It consists of four staves of music in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The first staff contains measures 1-8, with a dashed line and '3^d Bar.Pos.....' above measure 7. The second staff contains measures 9-12, with a dashed line and '3^d Bar.Pos.....' above measure 11. The third staff contains measures 13-16, with a dashed line and '3^d Bar.Pos.....' above measure 15. The fourth staff contains measures 17-20, with a dashed line and '3^d Bar.Pos.....' above measure 19. The music features eighth and sixteenth notes, rests, and repeat signs. There are also triplets indicated by a '3' over a group of notes.

KAPPA QUADRILLES.

Composed & Performed by
Ed. H. Hulse.



6* 6* 3 Bar.

D.C. § to Fine.

3. § 8*

7 Bar. * FINE.

7 Bar *

1 3 1

5 Bar *

D.C. § to Fine.

4. § 5 Bar * 5 Bar *

2 Bar. 5* FINE.

3 3 4

D.C. § to Fine. 8*

4 1 2

5 Bar* 111

8*.....



D.C. $\text{\textcircled{S}}$ to Fine.

$\text{\textcircled{S}}$



FINE.

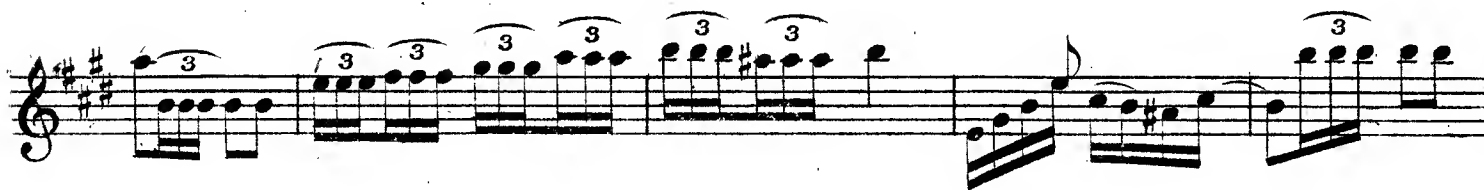


D.C. $\text{\textcircled{S}}$ to Fine.

GREENWICH TRIPLET POLKA.

Composed & Performed
by Ed. H. Hulst.

Tune 4th to B.



MARION WALTZ.

For BANJO.

Composed & Arranged by
GEORGE C. DOBSON.

INTRODUCTION.



11 Pos.

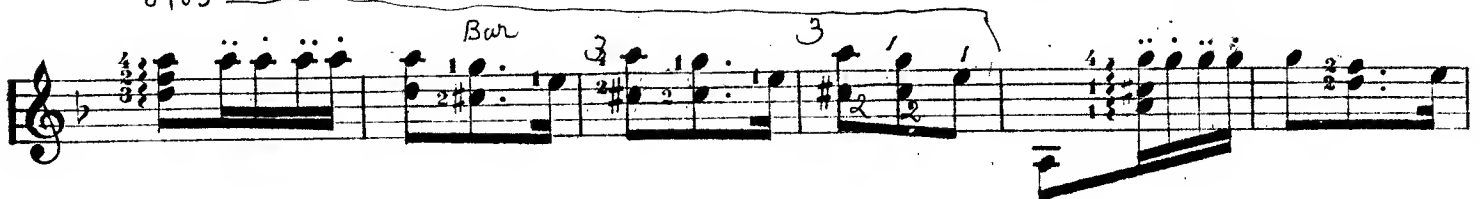
WALTZ.



8 Pos

Bar

5 Bar



5th Pos. Barre.



CODA.

4th Pos.

6th Pos. Barre.

8th Pos. 4th Pos.

rit - - ar - - dan - do.



WAUREGAN SCHOTTISCHE.

Composed by
HENRY E. Le VALLEY.
Pupil of Gen. C. Dobson.

BANJO.

The musical score for Banjo is written in 2/4 time and D major. It consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and specific performance markings like '3' (triplets) and '5*' (fingering). The music is a lively Scottish Schottische, characterized by its rhythmic patterns and melodic lines.

GERALDINE MARCH.**FOR BANJO.**

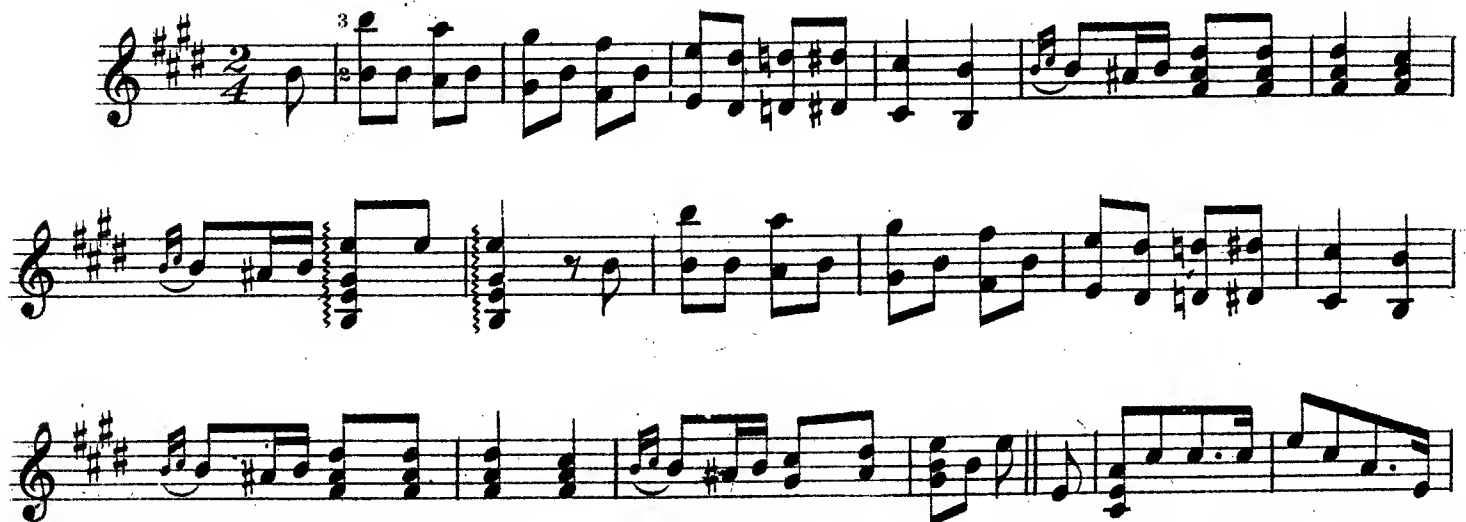
TUNE 4th. to B.

GEO. C. DOBSON.

**POP GUN GALOP.****FOR BANJO.**

TUNE 4th. to B.

GEO. C. DOBSON.



**VIOLETTA WALTZ.****FOR BANJO.**

TUNE 4th. to B.

GEO. C. DOBSON.



Arr. for BANJO by H.C. Blackmar

6405 - 162

LIDA POLKA.

By Geo. C. Dobson.

Handwritten annotation: 8PM

Handwritten annotation: 4

Handwritten annotation: 3

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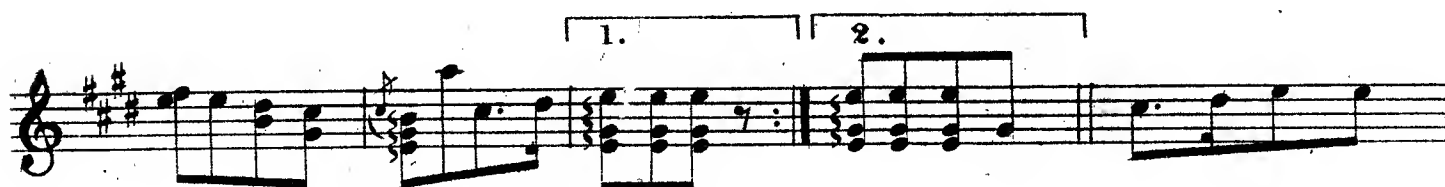
Handwritten annotation: 3

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Handwritten annotation: 3

MADIE POLKA.

By Percy Hardy.



C.mi.



TRIO.



F#mi.



The first system of the musical score consists of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes. The second staff is a bass clef with a key signature of two sharps, featuring a melody with eighth notes and a dynamic marking 'p' (piano). The third staff is a treble clef with a key signature of two sharps, containing a melody with eighth notes. The fourth staff is a bass clef with a key signature of two sharps, featuring a melody with eighth notes. The fifth staff is a treble clef with a key signature of two sharps, containing a melody with eighth notes and a dynamic marking 'p' (piano).

JOE'S FAVORITE.

By Geo.C.Dobson.

The second system of the musical score consists of three staves. The first staff is a treble clef with a key signature of two sharps and a 6/8 time signature, containing a melody with eighth notes. The second staff is a treble clef with a key signature of two sharps, containing a melody with eighth notes and a dynamic marking 'FINE.' followed by 'F# Minor.' and a key signature change to one sharp (F#). The third staff is a treble clef with a key signature of two sharps, containing a melody with eighth notes and a dynamic marking 'D.C.' (Da Capo). The system concludes with a double bar line and a key signature change to one sharp (F#).

BUTTERCUPS AND DAISIES.

WALTZ NO. 4.

Introduction.

BANJO SOLO by
H.C. Blackmar.

f

5th pos.

Dolce.

*7** *11** *7**

mf

ff *mf*

ff *8**

BUTTERCUPS AND DAISIES.

WALTZ NO. 5.

BANJO SOLO by
H.C. Blackmar.

Introduction.

The musical score is written for a single staff in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with an 'Introduction.' section. The first measure is marked with a forte 'ff' dynamic and a '5*' fingering. The second measure has a 'Dolce.' (softly) marking. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are several repeat signs (double dots) and first/second endings indicated by '1*' and '2*'. The piece concludes with a 'FINE.' marking and a final measure marked with a forte 'f' dynamic. The score is divided into measures by vertical bar lines, and some measures contain multiple notes, suggesting a complex harmonic structure typical of a banjo solo.

BANJO FANCY.

By Geo.C. Dobson.

The musical score for 'Banjo Fancy' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of eight measures of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes, suggesting a fast, lively tempo. The score is presented in a single system with a repeat sign at the end of the eighth measure.

THEME.

5th pos. barrè.

[illegible]

Handwritten musical score for guitar, featuring ten staves of music. The notation includes various guitar-specific symbols such as fret numbers (0, 1, 2, 3, 4, 7, 12), string numbers (1st Str., 2nd Str., 4th Str., 5th String), and harmonic markings (Har.). The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A handwritten "Bar" is visible above the third staff. The bottom left corner of the page contains the number "10.30".

3rd VAR.

The musical score consists of ten staves, each containing a single melodic line for guitar. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4. The notation is highly technical, featuring numerous beamed sixteenth and thirty-second notes, often with natural harmonics (marked with '0') and specific fingerings (marked with numbers 1-4). The piece is identified as a '3rd VAR.' (third variation). The page is numbered '128' at the top, with a '5th pos. Barre' instruction. A Roman numeral 'V' is located in the upper right. The bottom left corner contains the number '6405 - 162'.

[illegible]

JESSIE WALTZ.

Tune 4th String to B.

GEORGE C DOBSON.

Allegro ma non troppo.

The musical score for "Jessie Waltz" is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked "Allegro ma non troppo." The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several triplets and pairs of eighth notes. The second staff has a "2d Pos. Barre..." instruction above it, indicating a second position barre. The third staff continues the melody. The fourth staff also has a "2d Pos. Barre..." instruction. The fifth and sixth staves feature more complex rhythmic patterns, including sixteenth notes and eighth notes, and end with a double bar line.

dolce. 7TH POS: 5TH POS: 3RD POS:

The musical score is written for a single melodic line in G major (three sharps). It consists of six staves. The first staff is marked *dolce.* and includes fingerings for 7TH POS, 5TH POS, and 3RD POS. The second and third staves continue the melodic line with various fingerings. The fourth staff features a trill. The fifth staff is marked *f* and *cres.*. The sixth staff is marked *cres.* and *ff*.

GENEVEIVE MAZOURKA.

GEO. C. DOBSON.



BUTTERCUPS AND DAISIES.

WALTZ NO. 6.

Introduction.

BANJO SOLO by
H. C. Blackmar.

5* ----- 4* ----- 5* Har.

f

mf *p* *f*

f *mf* *p* *f*

1. 2. 3. *p* *5**

5* *3* *2* *cres.* *f* *p*

0 4 0 1. 2.

FRED WESSENBERG CLOG.



THE HOUSE IS HAUNTED.



WALTZ EXERCISE.

5th Pos. loco.

The musical notation for the Waltz Exercise consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody, with a double bar line and a repeat sign. The third staff continues the melody, with a double bar line and a repeat sign. The fourth staff continues the melody, with a double bar line and a repeat sign. The fifth staff continues the melody, with a double bar line and a repeat sign. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and fingerings.

JUMBO JIG.

By GEO. C. DOBSON.

The Tuning.

The musical notation for The Tuning consists of a single staff of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a single melodic line. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and fingerings.

SCALE.

The musical notation for the Scale consists of a single staff of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a single melodic line. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and fingerings.

CHORUS.

C Major A. Minor.

The musical notation for the Chorus consists of a single staff of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a single melodic line. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and fingerings.

THE JIG.

3 2 3^d Pos. Bar 1 0 1

5th 3 Bar

2 7th Pos. 6th Pos. 8^d Pos. 0 1

1 2 5th 4 4 4 2 2# 2

1 2

2 1 1 3

2 1 3

CHOLE .

DANSE AFRICAINE .

Upper part for Banjo, both parts Piano.

Geo. C. Dobson .

Allegro vivace.

mf

f

FINE.

9 P, 10 P, 14, 13
2, 0, 3, 0, 4, 3, 0, 2





First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note triplets, with some notes marked with a '3' and a slur. The bass staff contains a series of eighth-note chords, with some notes marked with a '3' and a slur.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note triplets, with some notes marked with a '3' and a slur. The bass staff contains a series of eighth-note chords, with some notes marked with a '3' and a slur.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note triplets, with some notes marked with a '3' and a slur. The bass staff contains a series of eighth-note chords, with some notes marked with a '3' and a slur.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note triplets, with some notes marked with a '3' and a slur. The bass staff contains a series of eighth-note chords, with some notes marked with a '3' and a slur. A handwritten note '6 Pm' is visible above the first measure.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note triplets, with some notes marked with a '3' and a slur. The bass staff contains a series of eighth-note chords, with some notes marked with a '3' and a slur. The text 'D.Cal Fine.' is written at the end of the system.

THE OLD HOME AINT WHAT IT USED TO BE.

Easily Arranged for the Banjo

By C.A. WHITE.

By GEORGE C DOBSON.

Introduction.

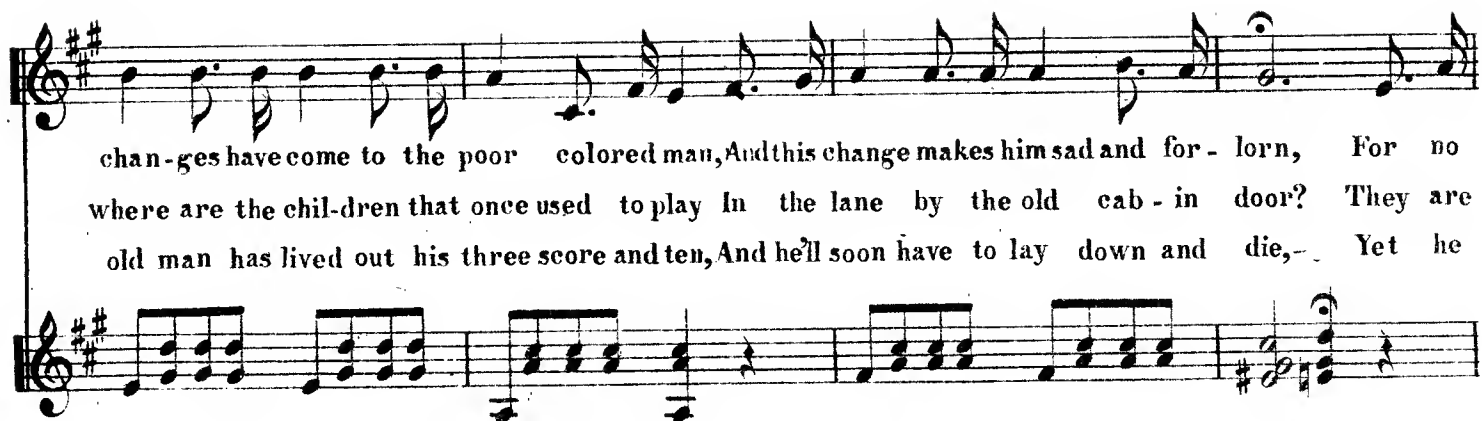


1. Oh the old home aint what it used to be, The ban - jo and fid - dle has
2. In the fields I've worked when I tho't 'twas hard, But night bro't its pleas - ures and
3. Now the old man would rath - er lived and died, In the home where his chil - dren were

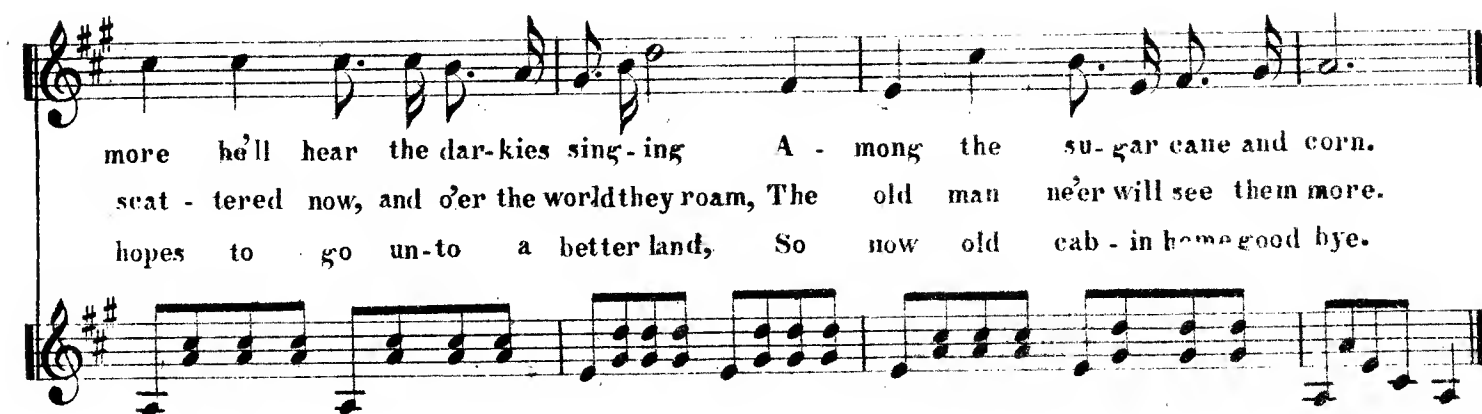


gone, And no more you hear the darkies singing, A - mong the su - gar cane and corn, Great
rest, In the old home 'down by the riverside, The place of all the world the best; Oh,
born, But when freedom came to the colored man, He left the cot - ton field and corn; This



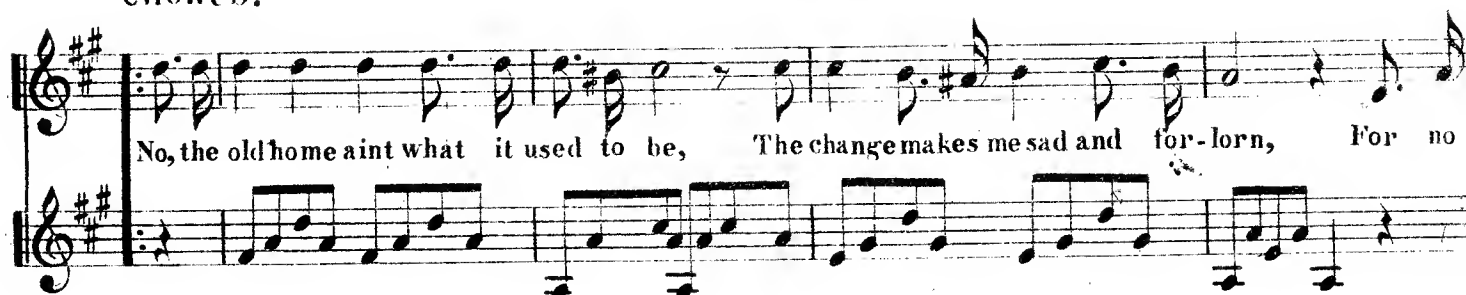


chan-ges have come to the poor colored man, And this change makes him sad and for-lorn, For no
where are the chil-dren that once used to play In the lane by the old cab-in door? They are
old man has lived out his three score and ten, And he'll soon have to lay down and die,- Yet he

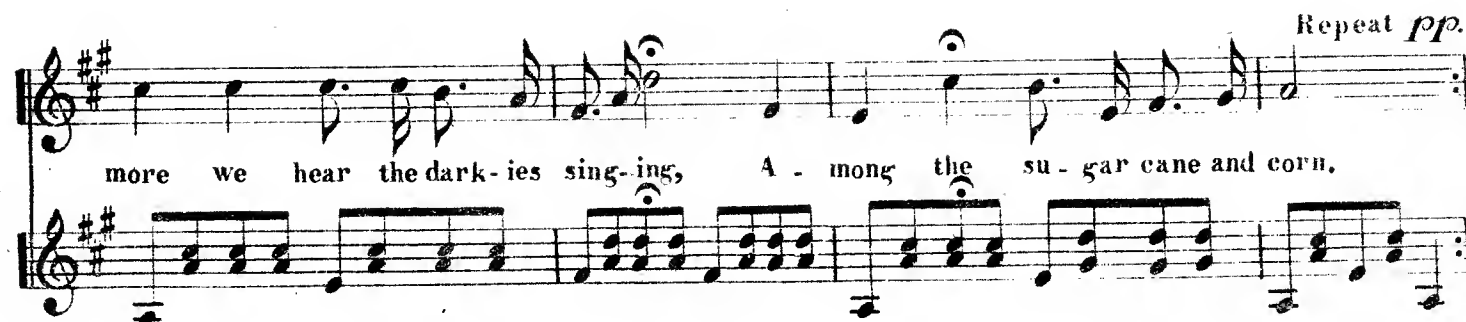


more he'll hear the dar-kies sing-ing A-mong the su-gar cane and corn.
scat-tered now, and o'er the world they roam, The old man ne'er will see them more.
hopes to go un-to a better land, So now old cab-in home good bye.

CHORUS.



No, the old home aint what it used to be, The change makes me sad and for-lorn, For no



more we hear the dark-ies sing-ing, A-mong the su-gar cane and corn. Repeat *pp.*

PLEASE SELL NO MORE DRINK TO MY FATHER.

SONG and CHORUS

Words by Mrs. Frank B. Pratt.

Arr. for Banjo, by
Geo. C. Dobson.

Music by C. A. White.
Author of Homeless to night &c

Andantino.

Please Sir will you lis-ten a mo-ment I've some thing im-
My Fa-ther came home yes-ter-ev-en Reeled home thro' the
When so-ber he loves us so dear-ly No Fa-ther is

por-tant to say My Moth-er has sent you a mes-sage . . .
mud and the rain He up-set the lamp on the ta-ble . . .
kinder than he He wish-es so much to stop drink-ing . . .

Re-ceive it in kind-ness I pray 'Tis of Fa-ther, poor,
And struck my siek Mo-ther a-gain Then all of the
But this is the trouble you see He can-not with-
2nd Pos.

Fa-ther, I'm speak-ing . . . You know him he's call'd ragged Gore But we
hours till the morn ing . . . He lay on the cold kiteli-en floor And this
-stand the temp-ta-tion . . . He feels when he pass-es your door As he

love him and hope we may save him If you'll promise to sell him no more
 morn ing he's sick and he's sor-ry Oh, promise to sell him no more
 goes to his work in the morn-ing Please promise to sell him no more

CHORUS .

Please sell no more drink to my Fath - - - er It makes him so strange and so

wild Heed the prayer of my heart bro-ken moth - - - er And

pi - ty the poor drunkard's child

7th Pos Bar

6 Pos 10 Pos 7 Pos

THE OLD MAN AINT WHAT HE USED TO BE.

Easily Arrd for the Banjo

By Geo. C. DOBSON.

By C A WHITE

Introduction.




1. No, the old man aint what he used to be, He aint what he was years a-
 2. No, I cant for - get all de hap py days I had in de old cab - in
 3. I is old Uncle John, from Car² - li - na State, I aint much to brag on, you





go; And he cant shake de hoof like he used to do, But still he likes to hear de ole ban-
 home; And the tears sometimes start when I think of them, As now a-lone around the world I
 see; But my heart's just the same as it used to was, But still I aint now what I used to







jo. He's always happy there, for it makes him feel so young, He feels as tho' he was but sweet six-
 roam. The good old times seem changed, but I speck it's kase I'm old, And soon the old man he'll be called a
 be. I tell you childrens all, and it aint no more'n the truth, The boys was scarce could throw themself (like



teen; But he cant shake de hoof as he used to do As when he danced by moonlight on the green.
 way; But I aint going to mourn for the other days, So let de fiddle and de ban jo play.
 me; But I cant sling de hoof like I used to do, The old man aint now what he used to be.




CHORUS.



Oh! my! shoo fly! There's life to move de old man still, you see; But he

cant shake de hoof like he used to do, The old man aint now what he used to be.



RIDING ON A LOAD OF HAY.

Music by HARRY BIRCH.

Words by HOPE ARDEN.

Arranged by Geo. C. DOBSON.



1. O! some one stole my heart a - way,
2. O! side by side we rode a - way.

Ri - ding on a load of hay, I look'd up and he look'd down,
Sit - ting in the fra - grant hay, John - ny said "its plea - sant weath - er,"

Hand - some, sun - burnt, John - ny Brown, "Have a lift?" he cried to me,
Then we blush'd and laugh'd to - geth - er, John - ny whis - per'd then said he,

2nd. Pos: Barre. 2nd. Pos: Barre.

While his eyes danced mer - ri - ly, Yes, I thank you sir; said I,
Will you ride a - - gain with me? What I said I shall not tell, But

2nd. Pos: Barre.

No - wise bash - ful in re - ply.
John - ny liked my an - swer - well. O some one stole, my heart a - way,

2nd. Pos: Barre.

Ri - ding on a load of hay I look'd up and he look'd down,

Hand - some sun - burnt John - ny Brown.

2nd. Pos: Barre.

5th Pos:

3

7th Pos: Barre.

5th Pos: Barre.

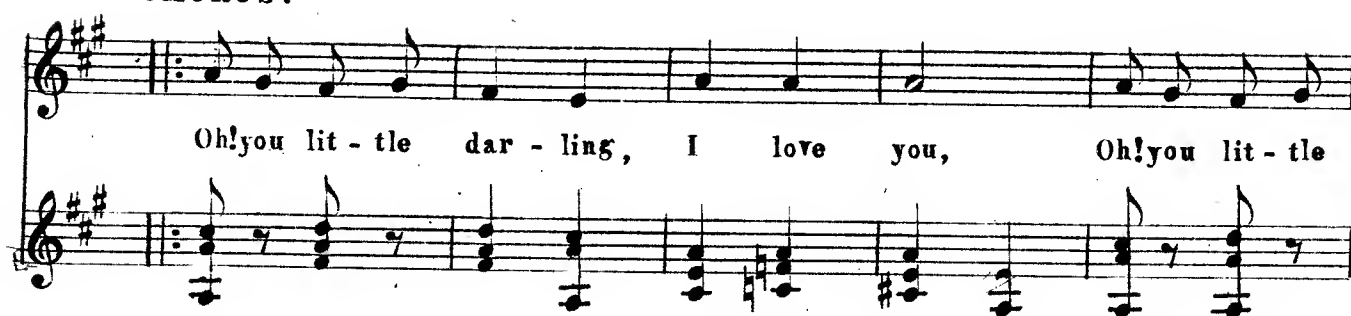
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The melody is written on a single line, with notes and rests. The second system also consists of a single staff with a treble clef, a key signature of two sharps, and a time signature of 2/4. The melody is written on a single line, with notes and rests. The notes are written in a simple, clear style, and the rests are indicated by horizontal lines.

1. Oh! what a thing it is to be A girl with lots of beaux, The number of young
 2. Al- though I don't in- tend to wed, To set- tle down in life, I've promised near-ly.
 3. Up- on my word, I don't in- tend To wear the wed- ding ring, While for a kiss they

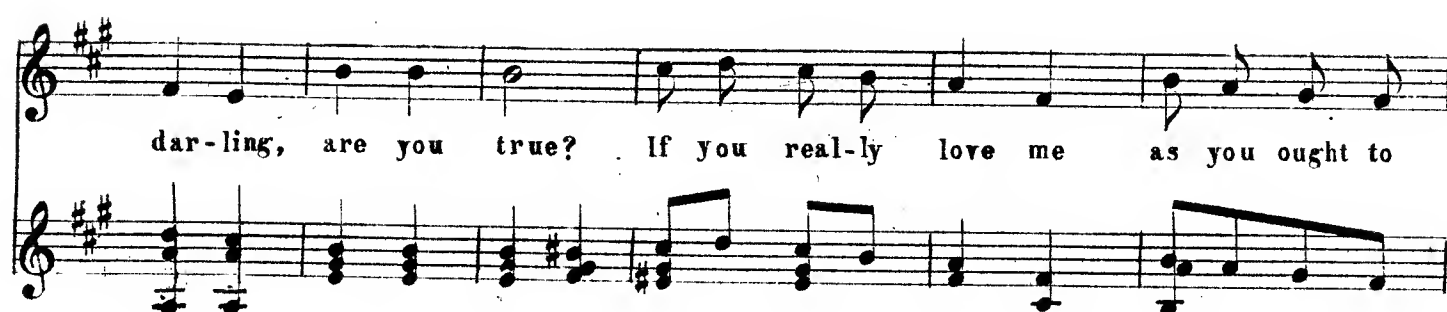
men I've got, Well, goodness on - ly knows; When-e'er I'm walk-ing down the street, I'm
for-ty men, That I will be their wife; Some fel-lows tell me that I am Their
give to me, No end of pret - ty things; When-e'er they kiss me, once or twice, Al-

near-ly al-ways sure to meet A young man who will call me sweet, And then so gent-ly say:
dar-ling, lov-ing, lit-tle lamb, While some call me their bit of jam, And oth-er fel-lows say:
-though by some it's call'd a vice, I must con-fess I think it nice, Es-pe-cial-ly when they say:

CHORUS.



Oh! you lit - tle dar - ling, I love you, Oh! you lit - tle



dar - ling, are you true? If you real - ly love me as you ought to



do, No - thing in this world shall cut our - love in two. two.



POOR LITTLE JOHNNY.

SONG & CHORUS.

For BANJO by Geo.C.Dobson.

By C.A.White.
Author of "Homeless to-night".

Intro. Andante.

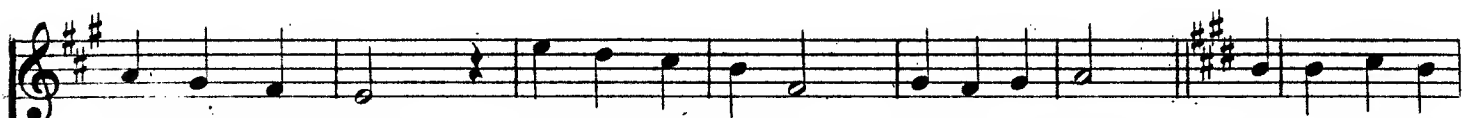


a tempo.

1. Pit-y poor John-ny, Out in the street,
2. Poor lit-tle boot-black, No - bo - dy's boy,
3. Fath-er in Heav-en Watch o'er my child,



No home to shel-ter him From snow and sleet; Fath-er and Moth-er
No - bo - dy's dar-ling, nor No moth-er's joy; Those that once loved him
Cries the poor moth-er, so fran-tic and wild, "When I am ta-ken,

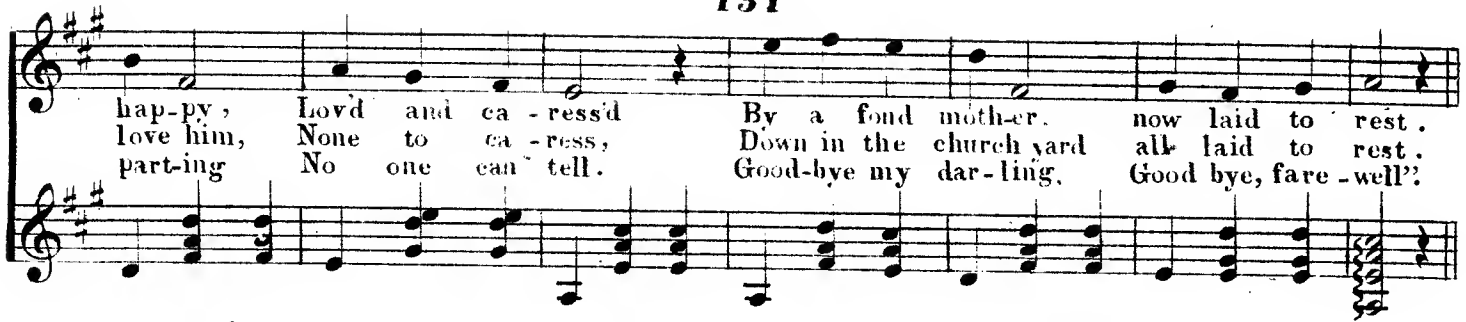


Both laid to rest, Leav-ing their John-ny, One they love best, A poor lit-tle
Earth holds no more, Cross'd o'er the river To that bright shore, Now all thro'the
He's left a-lone, No one to help him, No friend or home, And oh I had



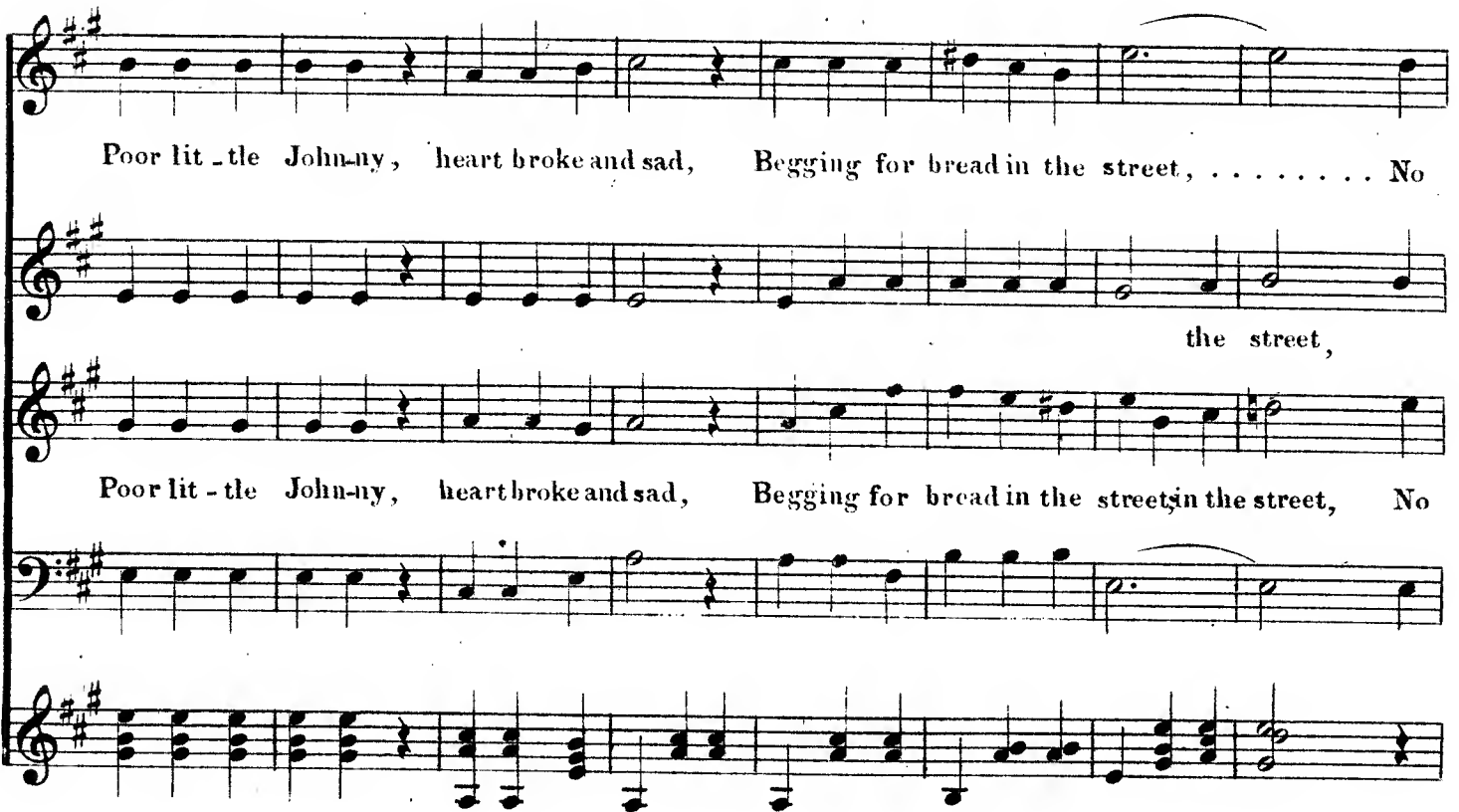
waif With-out friends or home, Plead-ing and begging for bread, Ah once he was
day He wan-ders the street, Begging from all that he meets, He's no one to
hoped To see bet-ter days, On-ly to live for his sake, But oh this sad





hap-py, Lovd and ca-ress'd By a fond moth-er, now laid to rest.
 love him, None to ca-ress, Down in the church yard all laid to rest.
 part-ing No one can tell. Good-bye my dar-ling, Good bye, fare-well?

CHORUS.



Poor lit-tle John-ny, heart broke and sad, Begging for bread in the street, No
 the street,
 Poor lit-tle John-ny, heart broke and sad, Begging for bread in the street, in the street, No



Fath-er or Moth-er, Both laid to rest, Leav-ing their John-ny, One they love best.
 Fath-er or Moth-er, Both laid to rest, Leav-ing their John-ny, One they love best.

LITTLE FOOTSTEPS.

Arr. for BANJO by
Geo. C. Dobson.

Music by J. A. Barney.

Moderato.




Lit - tle foot-steps, soft and gen-tle, Glid - ing by our cot-tage door,
She sleeps the sleep that knows no wa-king, By the gold-en riv-er's shore,
Lit - tle foot-steps, now will jour-ney In the world of sin no more,





How I love to hear their tram-ple, As I heard in days of yore;
And my heart it yearns with sad-ness, When I pass that cot-tage door. . . .
Ne'er they'll press the sand-banks light-ly, By the gold-en riv-er's shore. . . .







Ti - ny feet that trav - eled light - ly, In this wea - ry world of woe, Now
Sweet - ly now the an - gels car - ol, Ti - dings from our loved one far,
Moth - er, weep not, fath - er, grieve not, Try to smooth your troubles o'er,


si - - lent lie in yon - der church-yard, Neath the dis - mal grave be - low. . . .
That she still does ho - ver near us, And will be our gui - ding star. . . .
For I'll think of her a sleep - ing, Not as dead, but gone be - fore. . . .




Lit - tle foot-steps, soft and gen - tle, Gli - - ding by our cot - tage door,
She sleeps the sleep that knows no wa - king, By the gold - en riv - er's shore,
Lit - tle foot-steps now will jour - ney In the world of sin no more,

How I love to hear their tram - ple, As I heard in days of yore;
And my heart it yearns with sad - ness, When I pass that cot - tage door
Ne'er they'll press the sand - banks light - ly, By the gold - en riv - er's shore. . . .



SOPR.  Lit - tle foot-steps soft and gen-tle, Gli - ding by our cot-tage door,

ALTO. 

TENOR.  Lit - tle foot-steps soft and gen-tle, Gli - ding by our cot-tage door,

BASS. 

BANJO. 

 How I love to hear their tram-ple, As I heard in days of yore....



 How I love to hear their tram-ple, As I heard in days of yore.....





PRETTY LIPS.

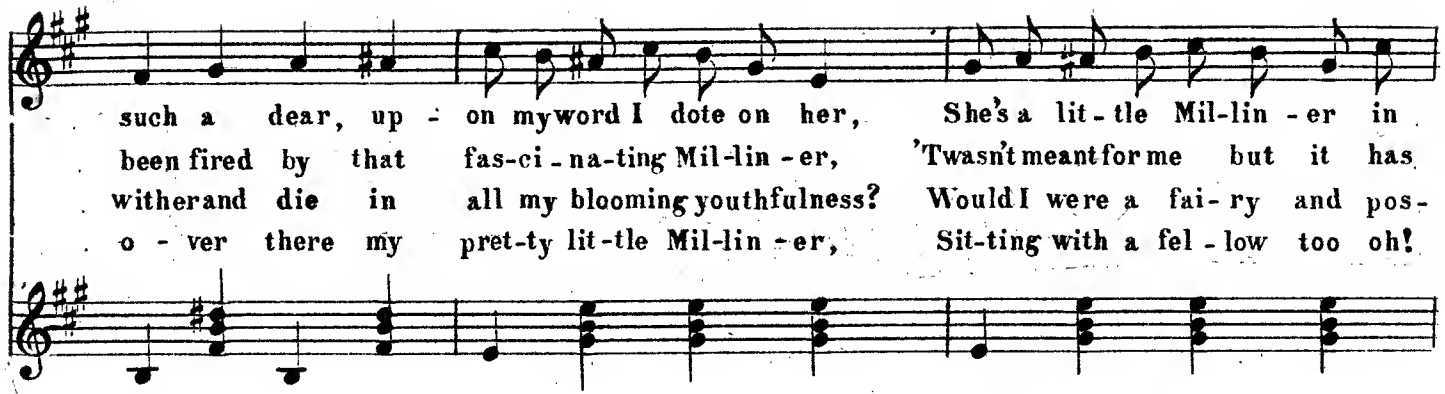
Arr by Geo.C.Dobson.



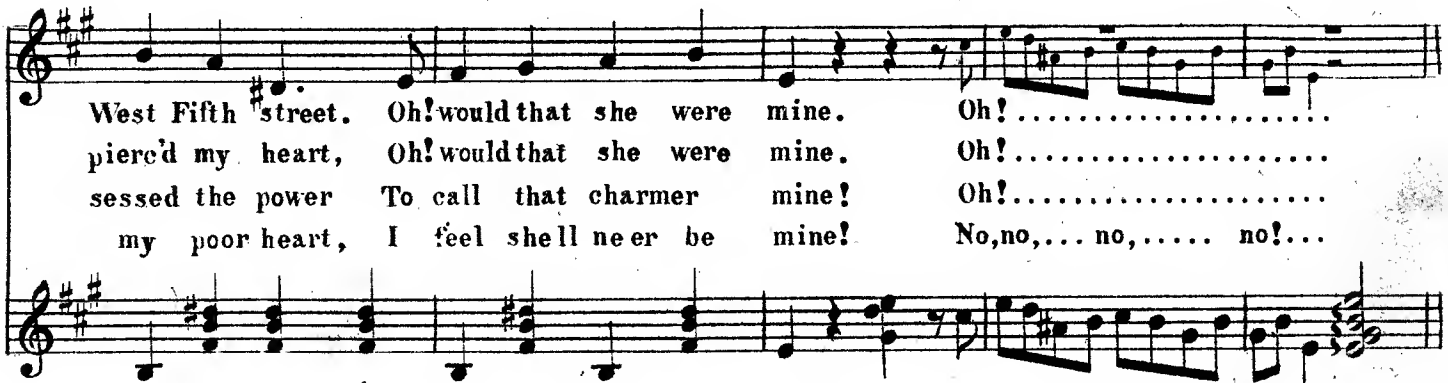
1. I am a Bachelor, is'nt it sad, Lasses ne'er lov-est me, aint it too bad,
 2. Why is it oth-er men seemeth so blest? Plenty of pret-ty girls, petted, caressed,
 3. Tho' not so good looking as when a lad, I'm not at all ug-ly, al-though I look sad, My
 4. Can I ask an-y girl present I see? To be so good as take pit-y on me,

Hundreds of pret-ty girls dai-ly I see, Yet there's not one of them
 Tho' I smile lov-ing-ly when them I see, Yet there's not one of them
 figure's as good as a fellows can be, Yet there's not an-y girl
 Answer, I'm wait-ing, for what will it be, No there's not one of them

will love me. There's a lit-tle beau-ty whom I oft en meet, She's
 will love me. But there's not a doubt that Mas-ter Cu-pid's dart. Has
 will love me. Why am I per-mit-ted like a sim-ple flow'r, To
 will love me! Gracious goodness, what is it that makes me start? She's

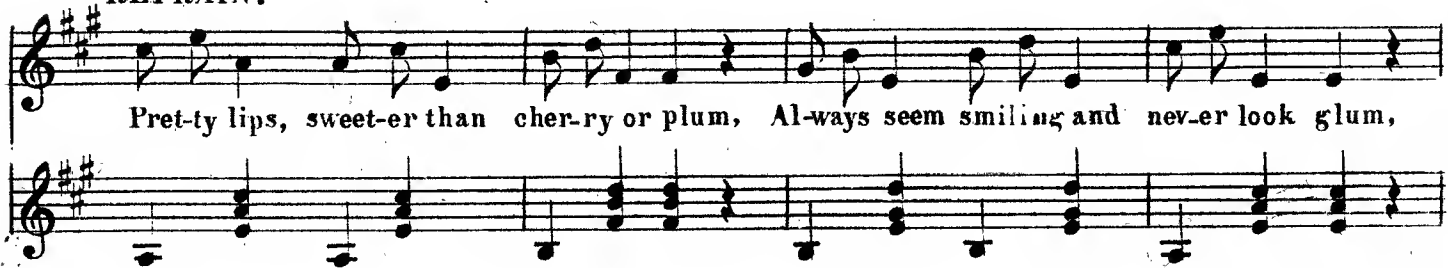


such a dear, up - on my word I dote on her, She's a lit-tle Mil-lin - er in
 been fired by that fas-ci - na-ting Mil-lin - er, 'Twasn't meant for me but it has
 wither and die in all my blooming youthfulness? Would I were a fai-ry and pos-
 o - ver there my pret-ty lit-tle Mil-lin - er, Sit-ting with a fel - low too oh!

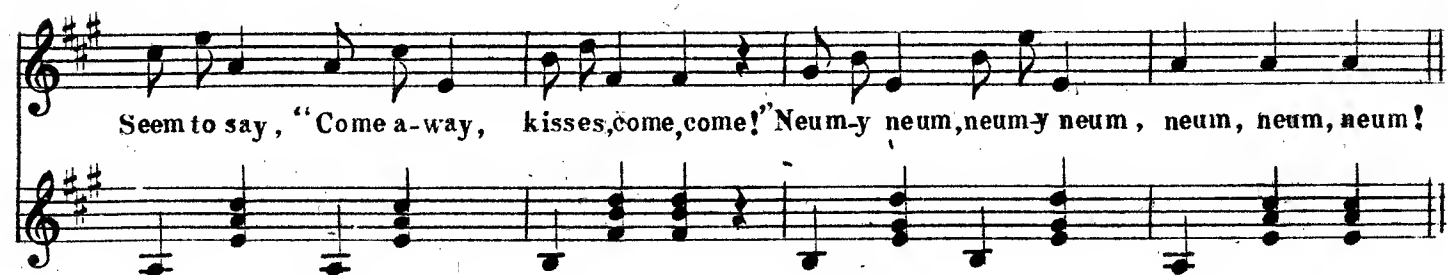


West Fifth street. Oh! would that she were mine. Oh!
 pierc'd my heart, Oh! would that she were mine. Oh!
 sessed the power To call that charmer mine! Oh!
 my poor heart, I feel she'll ne'er be mine! No, no, ... no, ... no! ...

REFRAIN.



Pret-ty lips, sweet-er than cher-ry or plum, Al-ways seem smiling and nev-er look glum,



Seem to say, "Come a-way, kisses, come, come!" Neum-y neum, neum-y neum, neum, neum, neum!



LITTLE CLO.

Words by M. B. C. Slade.

Arr for BANJO by
Geo. C. Dobson.

Music by C. A. White.

ANDANTE.



- | | | | |
|---------------------------------------|---|---------|--------|
| 1. Lit - tle Clo's is the old, old | sto - ry, Love's dream and a sum-mer | friend, | June |
| 2. And the years are so wea - ry, | wea - ry; For all though the nights and | days, | Her |
| 3. And she says, it will be. no | bet - ter, On high in the mansions | fair ; | He'll |
| 4. Lit - tle Clo, there's an old, old | sto - ry, You'll be as the an-gels | then ! | Some - |





ro - ses dead, and the bright dream is fled, And lit-tle Clo moans at the end, He
 heart goes back, o'er the bright dream's track; And lit-tle Clo moans as she says, He
 love his love in the life a-bove, And lit-tle Clo moans in de - spair, He
 - how, some where, you shall find him there! But lit-tle Clo moans a - gain. He



Refrain.



nev - er loved me, you see, He nev - er will, no, nev - er; And



what will be - come of me, she cries? For I shall love him for - ev - er.


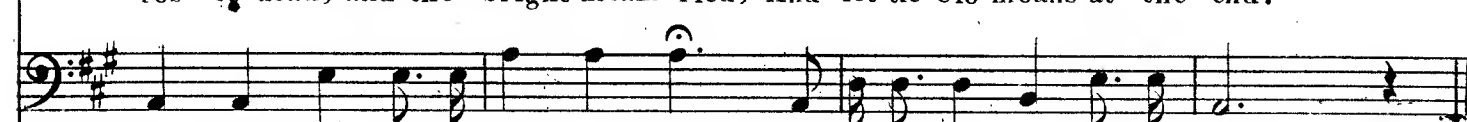


SOPR.  Oh where is my bright star of hope, My i - dol, my dear - ly loved friend? The

ALTO. 

TENOR.  Oh where is my bright star of hope, My i - dol, my dear - ly loved friend? The

BASS. 

 ros - es dead, and the bright dreams fled, And lit - tle Clo moans at the end. ros - es dead, and the bright dreams fled, And lit - tle Clo moans at the end.

D. Cal. &

ONLY TO LOVE.

Arr. for BANJO by
H.C. Blackmar.

Words by Nannie Lambert.

Music by Charles Santley.

Andante.

1. On - ly to love her, noth - ing more, No larg - er boon I
2. On - ly to hear her, tho' her words Be not to me ad -

ask; dress d; On - ly to bless her o'er, and o'er, And
Their sound can thrill the fond - est chords That

in her smiles to bask; On - ly to catch the light that lies With -
trem - ble in my breast; On - ly to love her, tho' her love Be

in her glance di - vine; On - ly to see her,
not be - stow'd on me; On - ly to breathe

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though her eyes may wan - der not to mine; On - ly to love her,
her name a - bove, through all e - ter - ni - ty; On - ly to love her,

noth - ing more, No larg - er boon I ask; On - ly to bless her
though her love Be not be - stow'd on me; On - ly to breathe her

o'er and o'er, And in her smile to bask.
name a - bove, Through all e - ter - ni -

ty! On - ly to breathe her name a -

bove, Her name a - bove, thro' all e - ter - ni - ty.

WELCOME, PRETTY PRIMROSE.

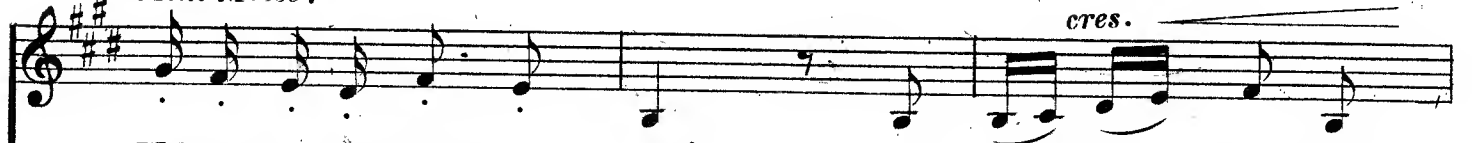
Arr. for BANJO by
H. C. Blackmar.

Ciro Pinsuti.

Allegretto moderato.

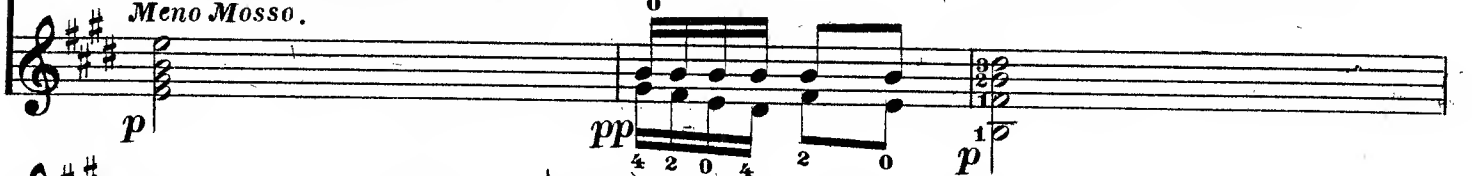


Meno Mosso.

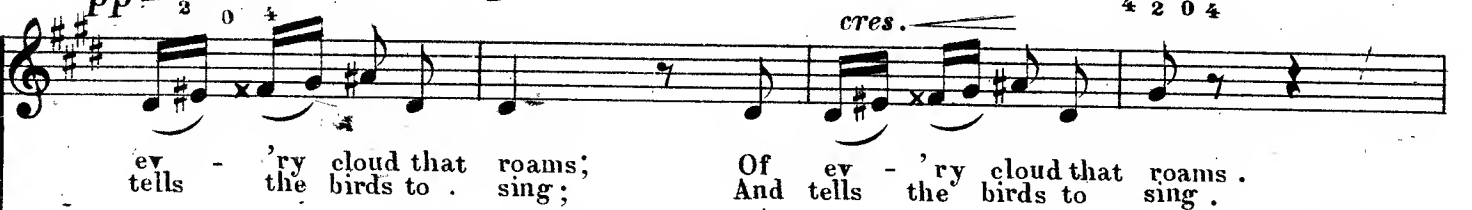
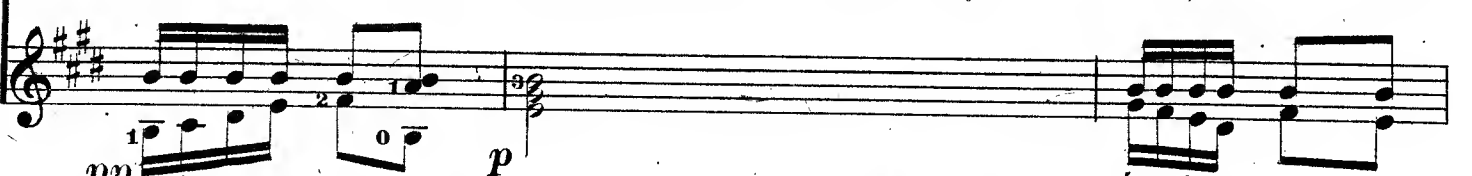


Wel-come, pret-ty prim - rose flow'r, That comes when sun - shine
Gaz-ing on thee ear - ly flow'r, I seem to hear the

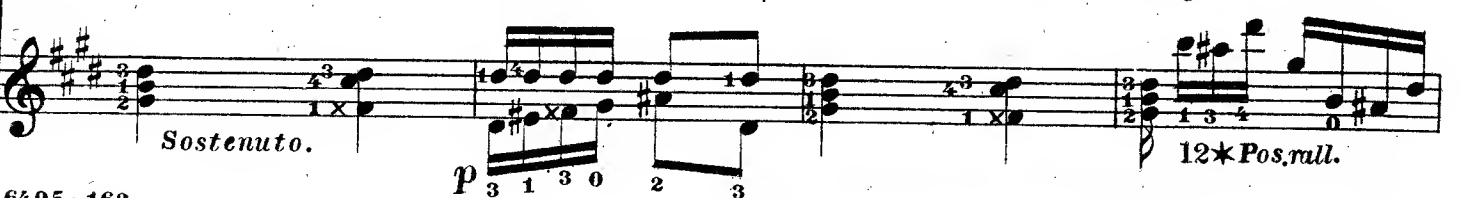
Meno Mosso.



comes , When rain-bows arch the sil - ver show'r Of
spring , That calls the sun - shine ev - 'ry hour, And



ev - 'ry cloud that roams; Of ev - 'ry cloud that roams.
tells the birds to sing; And tells the birds to sing.



Sostenuto.

12*Pos.rall.

a tempo.

I joy to see thy prom-ise bloom that
And as I dream, my dream is rife with

rit. *a tempo.*

tells of spring's new day, And in my thoughts a
thoughts a - kin to thee, Of glad spring life, a

rin f. *cres.*

f far I roam O'er sun - ny haunts a - way! Wel - come!
sweet spring life That's ve ry dear to me!

p *p*

Wel - come! Wel - come! prim - rose flow'r! Wel - come, pret - ty

stringendo un poco. *p* *Leggiero scherzoso.*

prim-rose flow'r, To me thy com-ing seems To wake a-gain the

spring-time hour, With sun-shine in its dreams! Ah!

cres. *f* *p* *mf* *staccato con grazia.*

..... Ah! Wel-come, pret-ty, pret-ty, pret-ty,

rit. *cres.* *f* *p* *a tempo.*

pret-ty primrose flow'r, With sun-shine, in its dreams!

f *rit.* *p* *a tempo.*

p *p* *sf*

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